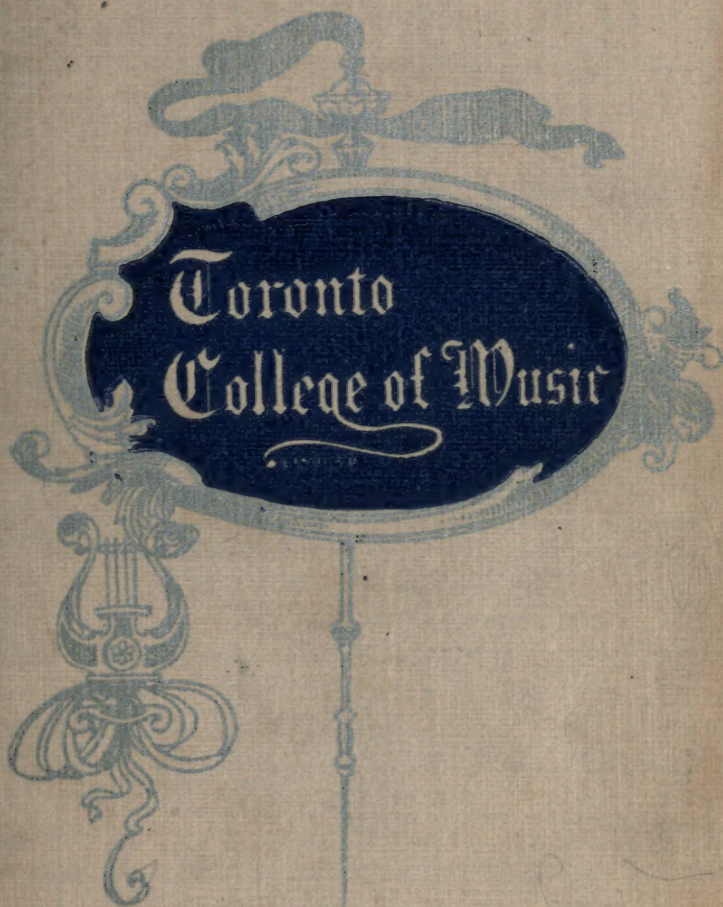




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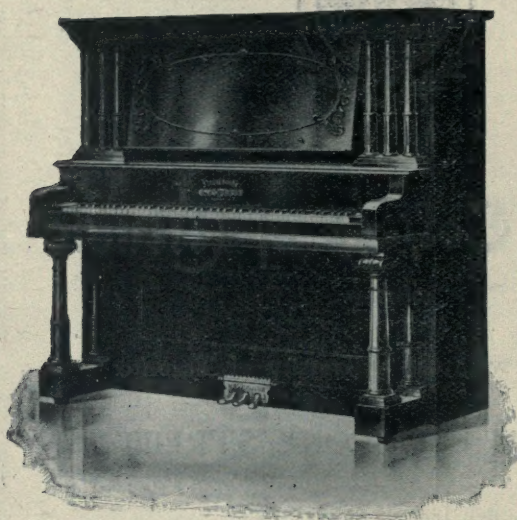
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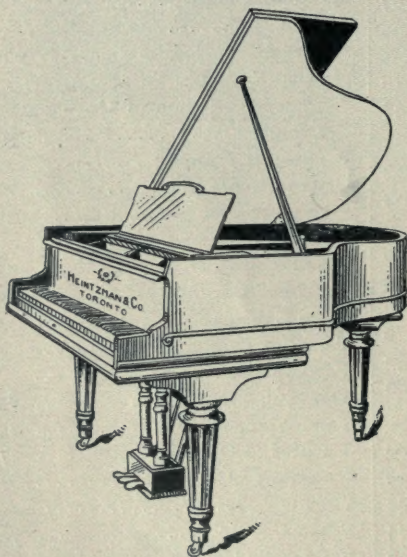
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College re-opens Wednesday, September 1st. Pupils are requested to register on this date.

Fall Term, 1909 :

Begins Wednesday, September 1st, and ends Saturday, November 6th, (Labor Day) and (Thanksgiving Day,) Public Holidays ; lessons falling on those days to be made up.

Winter Term, 1909-1910 :

Begins Monday, November 8th, and ends Saturday, January 29th. Christmas Holidays : College closes Saturday evening, December 18th, re-opens Monday Morning, January 3rd.

Spring Term, 1910 :

Begins Monday, January 31st, and ends Saturday, April 16th. Easter Holidays : College closes Wednesday evening, March 23rd ; re-opens Wednesday morning, March 30th.

Summer Term, 1910 :

Begins Monday, April 18th, and ends Saturday, June 25th. Tuesday, May 24th, (Victoria Day), Public Holiday ; lessons falling on that day to be made up.

Examinations :

Theory, June 1st to 4th ; Rudiments, first Saturday in June, (June 4th, 1910) ; Practical Examinations, June 13th to 18th. No lessons will be given on the dates of Practical Examinations.

Mid-Summer Term, 1910 :

Begins, Monday, July 4th, (8 weeks).

Examinations :

February 14th to 19th, and June 13th to 18th.

N.B.—Examiner leaves Toronto to conduct Western Examinations the first week in June.

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Violin, private	-	-	-	from	10 00	to	20 00

Theory—

Private Instruction	-	-	-	from	12 00	to	30 00
Correspondence	-	-	-	from	15 00	to	30 00
Guitar, Mandolin and Banjo	-	-	-	-	-	-	10 00

(Special arrangements may be made for those who desire shorter or longer lessons, and for any number of lessons a week.)

Ensemble playing (piano and strings)	-	-	-	-	5 00
Solo performance with orchestra (vocal or instrumental)	-	-	-	-	5 00
Rent of orchestral parts	-	-	-	-	2 00
History Class (10 hour lessons)	-	-	-	-	4 00
Junior Rudiments of Music, class (October to June)	-	-	-	-	4 00
Senior Rudiments	"	"	"	"	6 00
Sight Singing	-	-	-	-	5 00

Teachers' Normal Training Classes—

(Piano ; January 5th to May 18th)	-	-	-	}	15 00
(Vocal ; January 5th to May 18th)	-	-	-		

Fees.

FOR EXAMINATIONS, DIPLOMAS, ETC.

Primary Examination	\$2 00
First Examination	3 00
Second Examination	4 00
Third Examination	7 00
Post Graduate	10 00
Performance with Orchestra	5 00
Rent of orchestral parts (if not supplied by candidate)	2 00
Report of Candidate's Examination (when required)	0 25

THEORY

Junior Rudiments	\$1 00
Senior Rudiments	2 00
First Examination—Written Harmony, Piano Harmony, History....	4 00
Second Examination—Written Harmony, Piano Harmony, History, First Counterpoint	4 00
Third Examination—Written Harmony, Piano Harmony, Second Counterpoint, Canon and Fugue, Musical Form and Analysis, Instrumentation and Elementary Acoustics	5 00
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Final Theory Examination (Subjects separately), each	3 00
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(For Candidates who are not Students of the College.)

FEES FOR EXAMINATIONS AT LOCAL CENTRES, and for students not registered at the College in Toronto, are the same as for students at the College, with Entrance Fee Additional every year:

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Second Examination (any Subject)	2 00
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IMPORTANT.—Cheques to be made payable to the Toronto College of Music, and at par in Toronto.

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I. Tuition fees are payable strictly in advance for the whole term. (No exception to this rule is allowed.) Terms consist of ten weeks, but students may enter at any date. Cheques to be made payable to the Toronto College of Music, and at par in Toronto.

II. Pupils can obtain Term Cards at the office before each Term.

III. *No allowance* will be made for *temporary absence from lessons or for lessons discontinued.* In case of protracted illness (of several weeks' duration) a doctor's certificate will be required, and lessons lost during that time will be made good, provided due notice is given to the Secretary.

IV. Pupils are requested to give one week's notice before the end of term if they intend to discontinue lessons.

V. Students are requested to report at the office any change of address.

VI. Pupils are expected to be at the College five minutes before time of lesson.

VII. Students are particularly requested to read all notices on the bulletin board, as they are official.

VIII. All arrangements between the pupil and the College regarding time of lessons, registration, bills, etc., must be made *at the office* and *not* with individual teachers.

IX. Discount is allowed for cash payments on music purchased from the College.

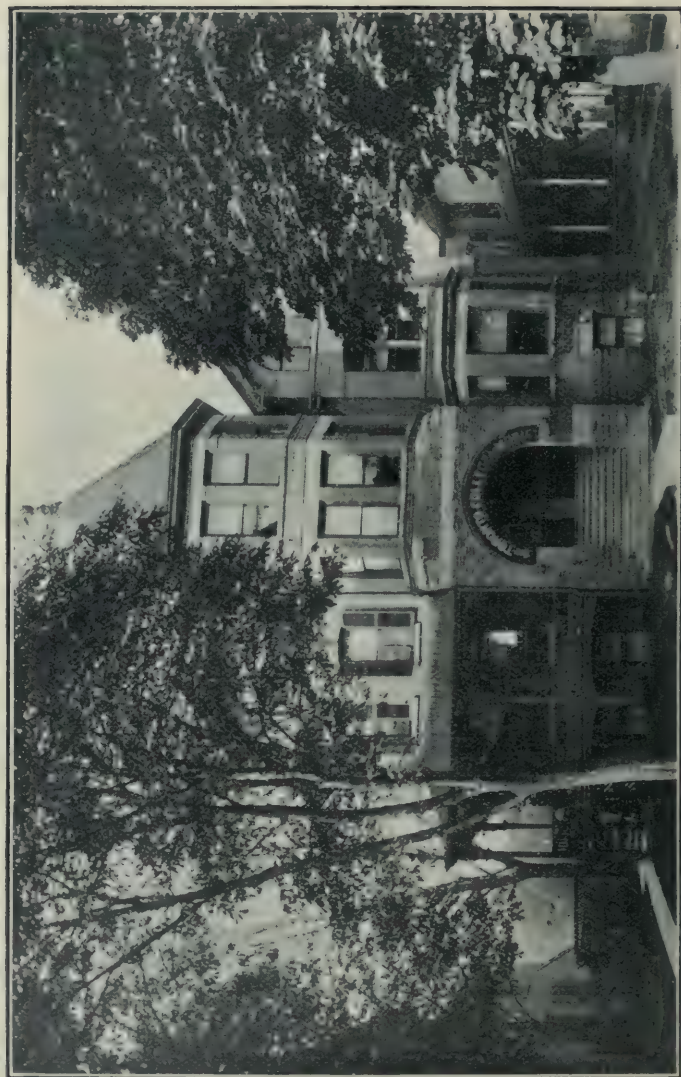
X. The College is closed on public holidays, and lessons falling on those days will not be lost by the pupils.

XI. Scholarship pupils must comply with whatever rules or conditions are attached to the scholarships won by them.

XII. Lessons missed by pupils through the absence of the teachers will be made up—at their mutual convenience.

XIII. The presentation of flowers at students' concerts and recitals is *not* permitted.

XIV. Arrangements must be made with the Secretary for practice in the class rooms. Vocal practice is not allowed during the hours of tuition, from 9 a.m. to 6 p.m.



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Its capital is placed at \$50,000. Its charter gives power for the fullest development in the art and science of Music, together with control of lands, buildings, and appliances necessary thereto.

Graduates of the Toronto College of Music are afforded the highest advantages of the University of Toronto, being exempt from all the University Examinations in Music except the third or final, when qualifying for the degree of Bachelor of Music. The faculty of the Toronto College of Music have always been thorough musicians, and the teaching representative of the best methods of Germany, France, Italy, England and America. Large numbers of students are therefore drawn to the College from all parts of Canada and the United States; while it is admitted, that of all

the pioneer work done, nothing has been more productive of good than the inauguration of the Toronto College of Music Examinations, extending from Stanstead, Quebec, to Victoria, B.C., of which students eagerly avail themselves.

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The College is situated on Pembroke Street (just above Shuter Street), on one of the most attractive residential streets in Toronto; quiet, beautifully shaded, and leading directly to the Allan Gardens.

Pembroke Street is in the heart of the city, in proximity to all the leading lines of street cars. Pupils arriving at the Union Station, take a Yonge Street or Church Street car, and transfer at King Street to the "Belt Line" east, going up Sherbourne Street, and get off at Shuter Street. A short half block brings them to College. Those arriving by boat, walk to Front Street, and take a Yonge Street or Church Street car at the corner of Yonge and Front Streets, with transfer as before. By the system of transfers the College is easy of access from the most distant parts of the city.

BRANCHES.

Branches have been established: The Hepbourne Branch, at 47 Hepbourne Street; the Riverdale Branch, 215 De Grassi Street, and the West Toronto Branch, 1781 Dundas Street.

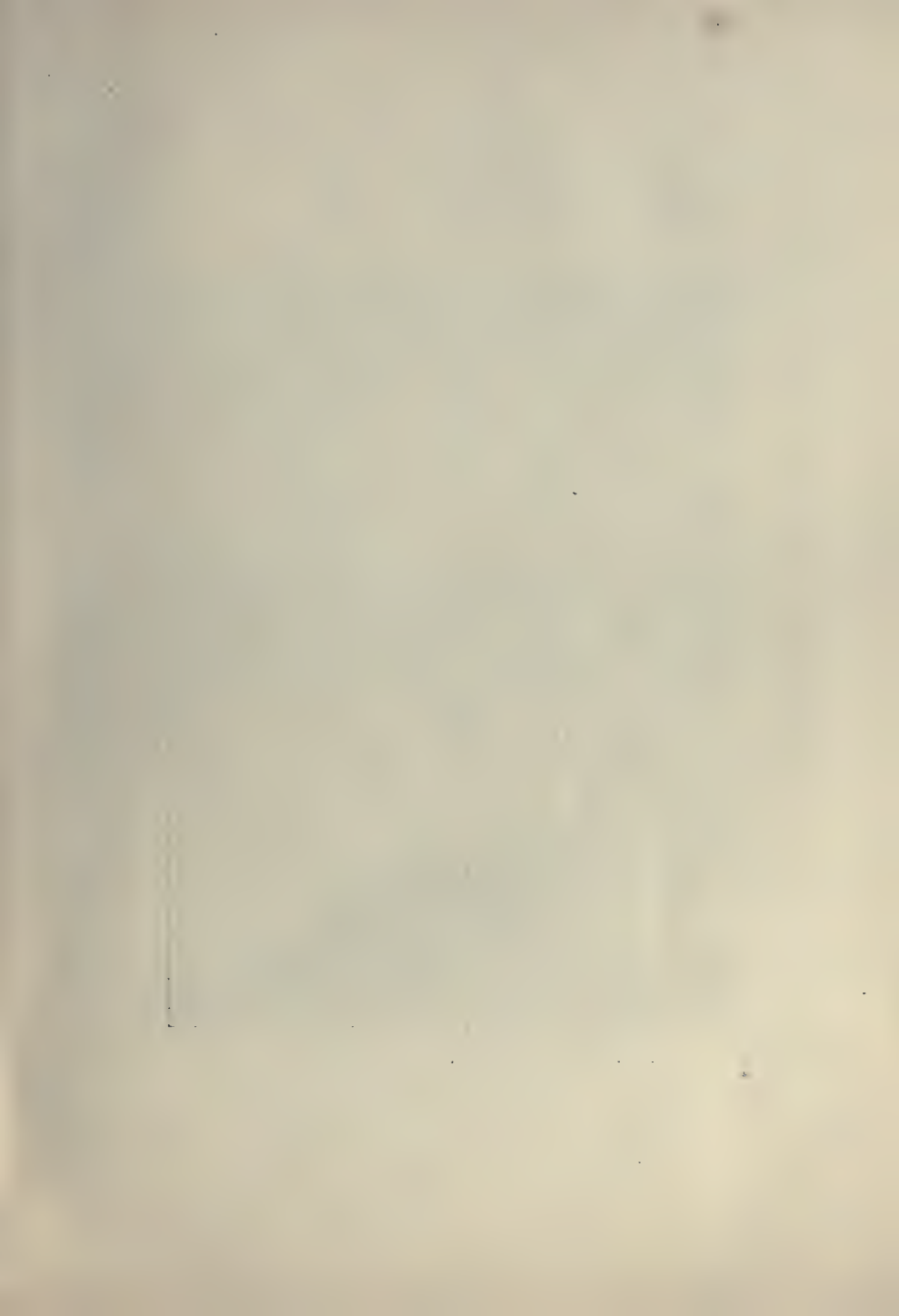
Pupils registered at the Branches have all the advantages offered by the College.

DISTINGUISHED VISITORS.

Among the distinguished visitors who have honored the College by their presence may be mentioned: Their Excellencies the Earl and Countess of Aberdeen, in whose honor a College Recital was given; and the Earl and Countess of Minto, whose daughters, Lady Ruby and Lady Violet Elliott, took high standing in pianoforte examinations of the College; and the eminent musicians, the Kneisel Quartette, of Boston; Madame Albani; Mr. Edward Lloyd, the great English tenor, who was so much interested in the College work that he generously gave a recital for the students; Mr. Watkin Mills, the English basso, who rendered a fine programme in the College Hall; Mr. Merrill Hopkinson, of Baltimore, baritone, who in May, 1905, gave a Morning Recital, and in 1908 Sir Frederic Bridge, accompanied by Mr. Archdeacon.



VIEW OF PEMBROKE ST. FROM SHUTER ST.





F. H. TORRINGTON, MUS. DOC. (UN. TOR.)
Musical Director.

F. H. Torrington

Mus. Doc. (Tor.)

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Dr. Torrington's long residence in Toronto, preceded by several years in Montreal and Boston; his energetic and constant public work in the cause of musical art in Canada, has made his name a household word throughout our Country. His influence on the progressive march of musical effort, not confined to Toronto, but also as an incentive and an exemplar in other parts of the Dominion, has been thoroughly beneficial in its results.

Were it possible to give in detail a list of the great works which Dr. Torrington has produced in Canada, it would be seen that his efforts have always been directed towards the formation of correct musical ideals and a high standard of musical taste.

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ORATORIOS—*Beethoven*, Mount of Olives; *Bruch*, Armenius; *Fair Ellen*; *Fiery Cross*; *Frithjof of Saga*; *Bennett*, May Queen; *Costa*, Naaman (2); *Cowen*, Rose Maiden; *Dvorak*, Spectre's Bride; *Gade*, Crusaders, Spring's Message; *Glinka*, March and Chorus, Life of the Czar; *Gounod*, Mors et Vita (2), Redemption (8); *Handel*, Acis and Galatea; *Israel in Egypt*; *Judas Maccabaeus* (2), *Messiah* (25), *Sampson*; *Haydn*, Creation (3); *Mendelssohn*,

Antigone (3), Elijah (7), Hymn of Praise (4), St. Paul (2), Walpurgis Night; *Mackenzie*, Queen's Jubilee Ode; Rose of Sharon; *Massenet*, Eve; *Randegger*, Fridolin; *Parry*, The Three Holy Children; *Romberg*, Lay of the Bell; *Rossini*, Stabat Mater (2); *Smart*, Bride of Dunkerron; *Sullivan*, Golden Legend (2); *Schumann*, Gypsy Life; *Spohr*, The Last Judgment; *Wagner*, Tannhauser March and Chorus, Orchestral and Choral Selections, Tannhauser Overture and Selections; *Weber*, Preciosa.

ORCHESTRAL WORKS—*Beethoven*, Symphonies, 1st, 2nd, 5th; Egmont; *Brahms*, Hungarian Dances; *Bruch*, Violin Concerto; *De Bériot*, Seventh Concerto; *Flotow*, Martha Overture; *Goldmark*, Sakuntala; *Gounod*, March Cortège, Reine de Saba; *Haydn*, Surprise, Surprise Symphony; *Jadassohn*, Suite, Serenade; *Mozart*, Jupiter Symphony; *Mendelssohn*, Hymn of Praise Symphony, Ruy Blas, Violin Concerto; *Massenet*, Phèdre; *Platti*, Cello Concerto; *Rossini*, William Tell; *Rubinstein*, Scena and Concerto; *Thomas*, The Caid; *Wagner*, Flying Dutchman, Orchestral Selections; Lohengrin Orchestral Selections; *Rienzi* Overture, Der Meistersinger Orchestral Selections; *Weber*, Preciosa Oberon; *Wallace*, Maritana Overture.

PIANO WITH ORCHESTRA—*Beethoven*, Concerto, C. Minor; Concerto, Emperor; *Bach*, Concerto, C. Major; Concerto, D. Minor; *Chopin*, Concerto, E. flat, op. 2; Concerto Polonaise; Concerto in F Minor; *Hummel*, Concerto; *Liszt*, Concerto, E. Flat; *Mozart*, Concerto; *Mendelssohn*, Concerto Capriccio Brillante; Concerto, G Minor; *Moszkowski*, Concerto, op. 59; *Rubinstein*, Concerto, op. 70; *Saint-Saëns*, Concerto, G Minor; *Schumann*, Concertstucke, op. 92; Concertstucke, op. 11; *Schumann*, Concerto; *Schubert-Liszt*, Fantasia Concerto; *Tschaikowski*, Concerto in B. Flat; *Weber*, Concertstucke, op. 79.

PART SONGS—*Beethoven*, Ah! Perfido; *Kucken*, Soldier's Farewell; *Mendelssohn*, Farewell to the Forest; *Pinsuti*, The Sea Hath Its Pearls; Good Night Beloved; *Schubert*, Rosamunde Selections; *Verdi*, Miserere, Il Trovatore; Septet, Chi mi frena (Lucia).

CHAMBER MUSIC—From the works of *Beethoven*, *Mozart*, *Haydn*, *Hummel*, *Brahms*, *Rubinstein*, *Chopin*, *Bargiel*, *Reissiger*, *Jadassohn*, *Mendelssohn*, *Gade* and other modern trios and quartets.

Movements from Symphonies outside above list by Haydn, Mozart, Beethoven, Mendelssohn, Saint-Saens.

In addition to the above, many concerts were given by the Torrington Orchestra, the Symphony Orchestra, and the Toronto Festival Orchestra, all under the direction of Dr. Torrington.



VIEW OF ALLEN GARDENS FROM PEMBROKE STREET.

Musical Events in Toronto

Given under the Direction of Dr. Torrington.

FIRST TORONTO MUSICAL FESTIVAL, 1886

PRINCIPAL WORKS

ORATORIO	-	-	-	"Mors et Vita"	-	-	-	-	<i>Gounod</i>
ORATORIO	-	-	-	"Israel in Egypt"	-	-	-	-	<i>Handel</i>

MUSICAL FESTIVAL, 1894

OPENING OF MASSEY MUSIC HALL

ORATORIO	-	-	-	"Messiah"	-	-	-	-	<i>Handel</i>
ORATORIO	-	-	-	"Hymn of Praise"	-	-	-	-	<i>Mendelssohn</i>

ROYAL CHORUS FESTIVAL, 1901

IN HONOR OF THE DUKE AND DUCHESS OF YORK

(The present Prince and Princess of Wales)

Dr. Torrington was leader of the Orchestra at the Festival in honor of the visit to Montreal, in 1860, of the then Prince of Wales, now His Majesty the King of England.

In looking over this list of works it should be remembered that to produce them, particularly in the early days, Dr. Torrington had to train an inexperienced chorus and orchestra, and in many cases instruct the vocal soloists in their parts. While such arduous work is now, happily, largely a memory, it is and always has been Dr. Torrington's method to welcome the willing and capable beginner, and to create a musical atmosphere by means of the latent abilities of those at hand, so that the results obtained may be of

genuine musical benefit to the community and part of its daily life. In his public work, Dr. Torrington has consistently eschewed mere dilettante displays, and has always endeavored to bring out the great musical ideas of Master Minds.

To Dr. Torrington is due the establishing of Musical Festivals in Toronto. At the first of these, given in June, 1886, with one thousand voices in the chorus and one hundred performers in the orchestra, he conducted the great oratorios *Israel in Egypt* (Handel), *Mors et Vita* (Gounod), and miscellaneous programmes. This Festival was very successful, and had a lasting influence on the musical life of the city, a variety of musical organizations resulting therefrom, one in particular being the Toronto College of Music. The Festival also occupies a unique position among such affairs in that it was a financial success.

Tributes to Dr. F. H. Torrington

On June 13, 1902, the degree of Doctor of Music (Mus. Doc.) was conferred upon Mr. Torrington by the University of Toronto, in recognition of the valuable services he had rendered to the cause of Music in Toronto during the preceding twenty-nine years.

At a regular meeting of the Toronto Musical Protective Association, held 3rd February, 1907, the following resolution was adopted: "Recognizing his eminent services to Music as an Art, appreciating the fact that in the production of Oratorio and the many notable works associated with his name, he has ever preferred the services of local musicians, the Toronto Musical Protective Association unanimously resolve to inscribe the name of F. H. Torrington, Mus. Doc. (Tor.), upon the Roll of Honor of the Toronto Musical Protective Association." Thos. B. Jones, President; H. J. Elton, 1st Vice-President; David Chisholm, 2nd Vice-President; Jos. Ball, Secretary; G. J. Timpson, Treasurer; J. E. Jarrott, Member of Executive Committee.

The Musicians above referred to were trained to effectively render operatic and orchestral accompaniments, as well as the

orchestral parts of oratorios, cantatas, symphonies, overtures, etc., of the great composers.

Monday evening, December 30th, 1907, witnessed a double triumph for Dr. Torrington. For the twenty-fifth time he conducted Handel's immortal Oratorio, *The Messiah*, in Massey Hall, before a large and enthusiastic audience, and the jubilee received official and fraternal recognition. At the conclusion of the second part of the work, Mayor Coatsworth, accompanied by a page bearing a handsomely illuminated address, stepped on the platform and, after brief remarks expressive of personal friendship, His Worship presented the following address:

"To F. H. Torrington, Mus. Doc. (Tor.), Conductor of the Philharmonic Society of Toronto and Toronto Festival Chorus and Orchestra:

"Dear Sir:—Advantage is taken of this notable occasion, the twenty-fifth performance of the oratorio of 'The Messiah' under your conductorship, to convey to you, in obedience to a unanimous resolution of the City Council, the thanks of the citizens of Toronto for your valuable services to the cause of musical art in this community. No more pleasant duty has fallen to my lot as Mayor than that which I am thus called upon to discharge. Your advent amongst us as organist of the Metropolitan Church in the year 1873 was hailed as a significant event in the musical history of our city, and to the energy and ability which you immediately began to display, and which you have displayed without abatement down to the present day, are due in a great degree the proud position which our city now holds as a centre of musical culture. You have, indeed, a legitimate claim to the title which has been fondly bestowed upon you, 'The father of good music in Toronto.' It was a great achievement to have performed such a work as 'The Messiah' under any conditions in this city twenty-five years ago, but to have given it a worthy rendition, and this with purely local talent, both vocal and instrumental, was a triumph of which you have a right to be proud. That triumph you have repeated year by year with this and other classic compositions; and thus you have accomplished great things, not only in the cultivation of the public taste, but in the training of hundreds of singers and instrumentalists, some of whom have meanwhile risen to high distinction. Your work has been in this respect essentially a work of civic patriotism, and the congratulations now tendered you by the official authorities of the city are, I am assured, heartily seconded by the leaders of the several musical organizations which now flourish in Toronto. That you may be spared for many years to continue your noble work, and to witness the steady growth of pure and elevated taste in the art of which you are so distinguished a master, is the earnest prayer of your fellow citizens."

"Signed on behalf of the Corporation of the City of Toronto, this 30th day of December, A.D. 1907.

"E. COATSWORTH, Mayor.

"W. A. LITTLEJOHN, City Clerk.

"R. T. COADY, City Treasurer."

Dr. Torrington's reply—brief, modest, and historical—was as follows:

"To His Worship the Mayor, the Board of Control, and members of the Council and Corporation of the City of Toronto:

"For the great honor done me by Your Worship, gentlemen of the Council, and Corporation of the City of Toronto, I would return my sincere thanks.

"When I was induced to leave Boston to come to Toronto, at the same time I became conductor of the Toronto Philharmonic Society, and it was suggested that I make my musical work take the form of educational development of the vocal and instrumental resources of our city. Adopting this principle I have acted upon it since 1873 to the present time, selecting the standard oratorios, cantatas and kindred works as the medium of training for both chorus and orchestra. By the assistance and co-operation of those who were attracted by the principle adopted, looking back over the period indicated, it may be fairly accorded that great educational work has been done and that credit for a high musical standard throughout the musical world has been secured for our city.

"The first 'Toronto Musical Festival,' conducted by myself in 1886, as the Toronto press records show, was a financial and musical success.

"The Philharmonic Society became the nucleus of the 'Festival Chorus' and orchestra, merging, on the occasion of the visit of their Royal Highnesses the Prince and Princess of Wales, into the 'Royal Chorus,' after which its regular work was again resumed.

"In 1894 the Festival Chorus and Orchestra, under my direction, at the request of the late Hart A. Massey, Esq., opened this magnificent music hall, which has proved such a boon to musical Toronto. Mr. Massey stipulated that 'The Messiah' should form the principal feature of the occasion. This oratorio, which holds the affection of all English-speaking people the world over, is again presented to-night, and the fact that Your Worship and representatives of the City of Toronto have now chosen to recognize the efforts of myself and those associated with me, will go forth to the musical world as a proof that the City of Toronto, through its Mayor and Corporation, is in line with the great cities of the world in seeking to encourage the efforts of musical organizations, such as this Festival Chorus, to promote educational work and diffuse the influence which comes from the study and production of the highest class of the standard works of the great composers.

"In the name of myself and my fellow associates, professional and amateur, I most respectfully thank Your Worship and the gentlemen of the Corporation of the City of Toronto for the recognition and honor conferred to-night.

"F. H. TORRINGTON.

"Toronto, December 30th, 1907."

This speech was warmly applauded, and a happy surprise awaited Dr. Torrington, as well as the audience, when Mr. E. W. Schuch came to the platform and, on behalf of the musicians of Toronto, presented him with a comfortable leather-covered arm chair. Mr. Schuch alluded to himself as an old chorister, soloist, and friend of Dr. Torrington, and then read an address couched in the following appreciative phrases:

"F. H. Torrington, Esq., Mus. Doc., Conductor of the Toronto Festival Chorus:

"Dear Sir:—The musicians of Toronto feel that the present occasion of the twenty-fifth performance of Handel's sublime oratorio, 'The Messiah,' is a fitting one for them to express to you the high regard and esteem they feel for you as a musician and as a man. They feel that the many years spent among us by you, years that have been signalized by your unwearied and enthusiastic efforts in the cause of music, have borne fruit in the great interest felt by the citizens of Toronto in our art, and in the numerous facilities now offered here for its study, the interest shown in music by our University and by those of our citizens able by their means to give practical expression of their interest, the development of the higher music and of greater choral excellence in our churches, and the erection and dedication to our art of the noble building in which we are at this moment. All these, we say, bear witness to your self-denying and enthusiastic energy.

"The tireless tenacity with which you have developed and preserved among us the highest form of choral music, the oratorio, and the foresight and skill and patience with which you have developed and preserved among us, from our own resources, the handmaid to the oratorio, the orchestra: these have caused you to rank among us as the creator and builder of an education which to-day contributes nearly two thousand trained voices, organized in our various choral efforts, and which has given us numerous efficient choirs whose singing and scope are not equalled in any city of Toronto's size on the continent. Great as is our pleasure to acknowledge to you on this opportune occasion our recognition of you as a pioneer, missionary and leader in our art, a greater pleasure is that of those who have been privileged to be admitted to closer friendship with you, to bear witness to their admiration of your sterling qualities of heart, your manly steadfastness, sympathy and generosity.

"We desire you to convey to your esteemed wife, Mrs. Torrington, our felicitations and congratulations on this holiday season and upon your triumphs and successes. In conclusion, we ask you to accept in kindly remembrance of us this easy chair, with the hope and wish that it may long afford to you rest and comfort after the busy day.

"Presented on behalf of the musicians of Toronto by E. W. Schuch. Committee—E. Fisher, Mus. Doc.; A. S. Vogt, Mus. Doc.; J. M. Sherlock, H. M. Fletcher, F. S. Welsman, W. O. Forsyth, W. E. Fairclough, F.R.C.O., A. T. Blakeley, E. Hardy, Rechab Tandy, Donald C. MacGregor, Albert Ham, Mus. Doc., chairman; W. Y. Archibald, hon. secretary-treasurer; N. Anderson, M.D.; G. D. Atkinson, T. R. Beatty, A. R. Blackburn, F. Blachford, A. Blight, E. R. Bowles, E. Broome, F. H. Burt, F. H. Coombs, T. A. Davies, M.D., G. A. Dixon, J. W. F. Harrison, Donald Herald, A. Hewitt, T. C. Jeffers, P. C. Kennedy, T. G. Killmaster, R. G. Kirby, H. Ruthven McDonald, W. J. McNally, E. W. Phillips, R. S. Pigott, J. Quarrington, F. Race, J. D. Richardson, C. Rigby, F. Smith, J. D. A. Tripp."

A scene of great enthusiasm followed the presentation of both the addresses, and in replying Dr. Torrington said it was a very great gratification for him to get these recognitions from his brother musicians and the City Council. It had always been his aim and endeavor to live in amity and friendship with the musicians of the city and to do his best for the cause

of the musical art of the community. For the future, however, he would do his best to have an easy time in his easy chair. At the close of the concert the enthusiasm of his choristers could be curbed no longer, and all joined heartily in singing "For he's a jolly good fellow."

Finally, Dr. Torrington's name is the synonym for leadership and experience in everything musical in Canada. Having steadfastly insisted that all musical work under his care should be of the highest character, it was one of the first requirements when planning the work of the College, that its inception should, if possible, create a new era in the musical life of the city and country. To this end it was prerequisite that it should have a staff of teachers who could support him in maintaining the elevated standard for which his musical work, both in public and private life, had already become famous. As a teacher, Dr. Torrington then, as now, indefatigably strove to impart to his pupils correct methods, to develop and broaden their artistic tastes and give them every possible assistance in acquiring a thorough, modern musical education. With such ideas predominating, it was a natural sequence that he should require his teaching *corps* to approximate his own standards. To-day Dr. Torrington is surrounded and supported by a staff who, imbued with enthusiasm for their chosen art, are loyal in advancing the cause of the institution in which they fill an honorable part. One of the phases of Dr. Torrington's own work at the College is the training of advanced vocalists and pianists for professional life. Provision is made for their public appearance, with a full orchestra, under his own direction, and opportunities are also afforded those qualified to appear in oratorio and Church concerts.



DR. F. H. TORRINGTON'S CHOIR, 1907.

The Metropolitan Choir

As it was under Dr. Torrington.

Toronto Sunday World, December 3rd, 1905.

THE series on church choirs is aptly introduced with an article on the Metropolitan Methodist Church Choir, which has the distinction of being the largest choir in Toronto, and so far as is known, the largest in Canada. Mere size, however, is not the only claim this choir has on public interest. The writer knows a little more about this particular choir than about many other choirs in the city, because some years ago he was a member of it. The choir then had a history dating back about fifteen years—a history just about co-equal with that of its leader and organist, Dr. F. H. Torrington, whose personality and work in general we must reserve for a separate article at some future time.

Back in the early 90's a choir of 75 voices was not an easy proposition. It is no easier to-day, with the manifold distractions of city life keeping people away from choir practice on Friday evenings. But somehow it always seemed an easy matter to go a mile or two to practice and sing with the Metropolitan Choir. In those days many of us used to walk more than a mile—before trolley cars were invented. There was—to use a common phrase—always something doing in that choir loft, which in its day was just about the meanest-shaped choir gallery in town. As many people who belong to that historic church will remember, the said gallery was a semi-circle, with the organist in the middle of it, and about half the choir behind him. But it had to be a middling wary singer in those days, even out at the extreme wings of that choir loft, to escape either the organist's ears or one of his eyes.

This choir was always doing things on a large scale. It was a sort of offshoot from the old Philharmonic, and as such used to give plenty of oratorio selections. Many of the oratorio choruses in the writer's present repertoire were learned up in that choir loft. Many of his most pleasant evenings were spent in rehearsing these standard works. We knew that no other choir in town was doing any-

thing on so large a scale. No other choir was devoted to a regular series of festival services, Christmas, Easter, Good Friday, Thanksgiving, and as many other special festivals as could be crowded in. Enthusiasm was the rule. Part of this was due to the infection of a crowd—but most of it to the extraordinary and vital enthusiasm of the leader.

Some of us came in for a pretty stiff berating at times—which usually we deserved. There was considerable rivalry between the two choirs, which sometimes were used antiphonally to good effect. Usually it was considered that the west choir had the advantage. In those days the quartet was on that side. We ordinary choristers on the east side felt that it was a “cinch” for the westerners, and we accordingly sailed in with considerable vim, at the risk of straining our larynxes. Dr. Torrington was always shrewd enough to know the value of rivalry, the effectiveness of a rattling good volley of criticism, and the equal effectiveness of a word of praise.

It was perhaps something in the imagination, but it was counted a good deal of joy to hear the old organ, which in its day and generation was counted a big one, and to stay around after practice listening to the quartet rehearse for the next service. Most of us thought that old organ was just about the finest it was possible to grind music out of in this country. Once in a while the engine went suddenly out of business during the service. Then it was expedient for two or three husky bassos to slide out under the pipes, peel off coats and proceed to develop enough wind on the pump handle to get through the last hymn.

Individually and collectively, we all felt thankful that we were getting an acquaintance with the best standard church music, and in generous quantities. The progress at times was a shade too rapid for some of us who were not good readers; but we did our best and trusted somewhat that the large, able-looking gentleman at our right elbow would supply the necessary amount of tone on a certain somewhat disputed passage in the Hallelujah chorus or an equally doubtful one in Mendelssohn's “Hear My Prayer.” The uncomfortable part of it came when Dr. Torrington insisted on our particular row singing a difficult passage alone at a rehearsal. Usually

he kept his eyes glaring along the row, and almost invariably it seemed as if we were the victims that had made the blunder.

Meanwhile we were developing a healthy acquaintance with Handel and Haydn, with Mozart and Gounod, with Sullivan and Sir John Stainer. At the Easter services we usually had a harp and sometimes a cornet or two on Gounod's "Redemption." On Good Friday people came from surrounding towns and cities to hear us sing Passion music. At Christmas we were usually out of town. Nothing was happening in those days quite so fine as these services, which exercised a spell over the imagination quite as much as they called into play the judgment. We were not vexed over very fine points, but we made a good healthy grab after the fundamentals, and we got great joy out of the choir. It was meat and drink to us. When we heard of other choirs doing such and such, we always accepted it with a grain of salt. We knew that Dr. Torrington, or "F. H.," as some of the fellows called him, had been on that organ stool ever since the organ was built. His name was known all over Canada and part of the United States. The choir had a history and a national reputation.

That reputation it still enjoys after years more of history than we have attempted to recall in this column. Latterly, since the great new organ has been installed, the choir has not done quite so much festival music as it did in the olden days. For this it has made up by distributing heavier programmes over the entire calendar. The three-manual organ has become a four-manual; the old choristers have most of them gone; the quartet that used to sing for the love of it is now paid—and it's altogether a different quartet: the styles have changed; the surplices have come and the little black caps for the ladies—but it is still the same old hand at the organ, still the same voice at the rehearsals; still the same inimitable, enthusiastic, aggressive Dr. Torrington whom, with all his peculiarities, to know is to admire, not alone for his personality, but for his sterling work in the musical advancement of Canada.

The Influence of Dr. Torrington's Choir.

The Week, October 18th, 1895.

THERE are always two ministers at the Metropolitan Church, Mr. Torrington at the organ board being one and the minister who occupies the pulpit being the other. Mr. Torrington may be called the permanent vicar-choral of this ecclesiastical establishment. His choir is under his perfect control; he has imbued it with his spirit, and it forms an important and integral part of the church organization. Its ministrations balance those of the pulpit. A minister cannot feel that he has the entire responsibility of the service on his hands when an assembly like Mr. Torrington's choir stands up behind him and begins to sing. The choir in a measure dominates the place, and with the organ, forms a combination that welds the entire service together, though I cannot say that I was struck with any massiveness in the purely congregational part of the singing. It might be that on the day on which I attended the services the hymns did not happen to be calculated to bring out this feature. But the anthems and the solo singing were very impressive and beautiful. This part of the service was a sacred concert, worthy of anybody's attention. It gave one the idea of very considerable musical and vocal gifts consecrated to the service of the sanctuary, and I am of opinion that the excellence with which the choral work is done has much to do in attracting the vast congregation that fills this noble church.

An anthem, "God be merciful unto us and bless us," formed part of the introductory service, and while the collection was being taken up, a soprano solo was sung with much force and impressiveness by a young lady, her voice easily filling the church, the acoustic properties of which seem to be very good. As the words, "I Cling to Thee, My Saviour," came again and again into the stream of the sacred song, one thought that it was the voice of a soul trilling forth to exquisite music its most intimate spiritual experiences. The piety of the utterance gave it an impersonality that lifted it above the character of a mere musical performance, and carried the message of the words to the heart. The deepest silence pervaded the congregation as they listened with rapt atten-

tion to the singer. Indeed, after listening in this way to words of this kind, wedded to sweetest sounds, it seemed that one almost needed an interval of silence before it was possible to listen adequately to the ordinary and conversational tones of the preacher. The sermon, without being distinctly eloquent, was a good one.

I attended the church again in the evening. The service was conducted by Rev. — Bishop, who has a massive voice and an uncompromising manner, as though he were sure of things. Among other things, he is sure of an everlasting hell, and preached it. He spoke of those in this city who, in the nature of things, "must have their part in the lake that burneth." The thought came to me that if half what the preacher said were true we ought not to be sitting there enjoying the fine music and the beautiful, decorated church. We ought rather to be mourning in some crape-hung wailing place. Immediately after the service, however, a woman's sympathetic voice rang out over the hushed congregation in the words of the hymn, "Abide with me, fast falls the eventide," and in the sequence of the sweet cadences, the dread gloom of the preacher's utterances was forgotten.

The College Course of Training.

The object of the Toronto College of Music being to educate the student upon a well regulated and scientific plan, the course of study has been divided into the following departments:

Kindergarten Music

Primary

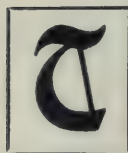
First and Second

Third or Graduate

Post Graduate

KINDERGARTEN MUSIC

(HULDA WESTMAN METHOD.)



HIS branch of the work at the Toronto College of Music has been most successful. By means of the Kindergarten Music Material, Games, Songs, Finger Gymnastics, and other interesting exercises, the child's love of play is utilized to make the study of music enjoyable. Children from these classes take to their subsequent study of any musical instrument an accurate knowledge of musical signs, time, scales, chords, piano-keyboard, etc.

KINDERGARTEN TEACHERS' COURSE

Lectures and demonstrations under Miss Westman's personal supervision are given in the College, and cover a period of five weeks. On completion of this course a Teacher's Certificate can be obtained which makes the holder a Kindergarten Graduate of the Toronto College of Music (K.G.T.Coll.M.)

Teachers from out of town can arrange to take this course by correspondence.

PRIMARY

This course is intended to impart a technical training from the first stages, the teachers in this grade being thoroughly qualified

for their work. Students may enter at the earliest age, and the foundation then laid ensures correctness of technique and style.

An examination is held covering the Primary work, which leads to the three higher grade examinations of the College Course, and students, in Pianoforte, are strongly advised by the Musical Director to try this examination before entering for the First.

FIRST, SECOND AND THIRD.

Students are guided through a systematic course of study, and prepared for professional work both as Teachers and Artists.

Pupils desiring to take this course at the College in Toronto may—without charge—arrange for an examination for standing.

The College Graduate Course covers a period of at least three years. Pupils are graded, however, according to proficiency upon entering, and may complete the course in less than the specified time.

POST-GRADUATE.

The Post-Graduate Course is intended to provide for the study of music in its higher branches, and to prepare students for professional work.

NORMAL TRAINING.

Normal Training of a practical nature is provided—"Method of Teaching," "Harmony at the Keyboard," "Accompanying," "Solfege," "Choir and Chorus Training."

TESTIMONIALS.

Testimonials are awarded to candidates who pass examinations in the several subjects leading up to Teacher's Certificates, and the different Diplomas. (For fees see page 14.)

Testimonials for examinations passed in other recognized Musical Institutions covering the same work, will be accepted by the College in lieu of first, second or third year in the several departments.

TEACHERS' CERTIFICATES.

Graduates—Teachers' Certificate—are entitled to use the letters A.T.Coll.M.—Associate Toronto College of Music.

“Teachers' Certificates in Piano” are granted to students who pass the Three Practical Examinations, as outlined in the College Syllabus. Senior Rudiments, First and Second Theory and Normal Training.

“Teachers' Certificates in Organ” are granted to students who pass the Three Practical Examinations, as outlined in the College Syllabus. Senior Rudiments, First and Second Theory and Normal Training.

“Teachers' Certificates in Vocal” are granted to students who pass the Three Practical Examinations, as outlined in the College Syllabus. Senior Rudiments, First Theory, Normal Training and Junior Elocution.

Certificates in Violin, Violoncello, or in any other Orchestral Instrument, will be granted to students who pass the Three Practical Examinations, as outlined in the College Syllabus. Senior Rudiments, First Theory and Normal Training.

DIPLOMAS.

Graduates—Diploma—are entitled to use the letters A.T.Coll.M.—Associate Toronto College of Music.

Piano Diplomas are granted to candidates who pass the Senior Rudiments, First Theory (First History, First Written Harmony, First Piano Harmony), and the Three (Course) Piano Examinations (First-Class Honors being necessary at the Third Examination); after they have given a Public Recital and played a Concerto with full orchestral accompaniment.

Candidates for Piano Diploma are required to attend the Toronto College of Music for rehearsal before playing with the orchestra.

The playing for this Diploma must be up to the standard set by the College, and played under the personal direction of the Musical Director.

Candidates preparing Concertos to be played with orchestral accompaniment must send in the name of their Concerto to the Secretary by November 15th. The charge for orchestral parts, when supplied by the College, is two dollars (\$2.00). (See Fees for Examinations, page 13).

Vocal Diplomas are granted to candidates who pass the Senior Rudiments, First Theory (First History, First Written Harmony, First Piano Harmony), Junior Elocution, and Three (Course) Vocal Examinations (First-Class Honors being necessary at the Third Examination); after they have given a Public Recital and sung a selection with full orchestral accompaniment.

The programme for the Recital and the selection to be sung with orchestral accompaniment must be up to the standard set by the College, and sung under the personal direction of the Musical Director. The charge for orchestral parts, when supplied by the College, is two dollars (\$2.00). (See Fees for Examinations, page 13).

Theory Diplomas are granted to candidates who pass the Three Theory Examinations (First, Second and Third, History, Written Harmony and Piano Harmony, First and Second Counterpoint); after they have given proof of their practical knowledge of the piano, organ or some orchestral instrument.

Organ and Violin Diplomas, or Diplomas for other instruments, are granted to candidates who pass the Three (Course) Examinations in the Practical Work (First-Class Honors being necessary at the Third Examination), Senior Rudiments, and First Theory.

College Diplomas are granted to candidates who pass the required Examinations in Vocal or Instrumental work, in addition to the Three Examinations in Theory; and after they have given, under the Musical Director, a Public Recital and a Selection with orchestral accompaniment, which must be up to the standard set by the College.

Candidates winning this Diploma are entitled to use the letters F.T.Coll.M.—Fellow Toronto College of Music.

ARTISTS' DIPLOMAS (POST-GRADUATE)

Artists' Diplomas.—Post-Graduates are entitled to use the letters F.T.Coll.M.—Fellow Toronto College of Music.

Candidates for the Post-Graduate Examination must attend the College for at least one year while preparing their work. They must hold a Diploma of the College (or its equivalent from a recognized musical institution), and the Second Theory Testimonial. Candidates will be required to give two Public Recitals of compositions selected from, or equal in difficulty to the lists given in the Syllabus. Each programme must be entirely different from the other, and of sufficient length to occupy not less than one hour in performance. The programmes must be submitted for approval one month before the Recital. Programmes submitted and accepted by the College must not be changed.

GRADUATING RECITALS.

Candidates intending to give Graduating Recitals may send in their names and submit their programmes after November 2nd, but not later than April 4th in order to have their Recitals arranged. All Recitals must be given before May 13th. Programmes submitted and accepted by the College must not be changed.

ENSEMBLE DEPARTMENT.

Ensemble playing (two or more pianos with orchestral accompaniment) under Dr. Torrington's direction, is a great advantage to students who desire to take up the study of "Chamber Music" of the classical and modern composers, in order to attain a higher standing as Pianists.

Herr Wm. Yunck, of Detroit, the accomplished Violinist, who played three programmes of classical *ensemble* music with Dr. Torrington's pupils, writes:

"Your College and your pupils were a perfect surprise to me. They advertise you by their artistic finish, and there was not one of the many I had the pleasure of hearing who was not showing the success of your careful and excellent teaching."

DEGREE OF BACHELOR OF MUSIC AND DOCTOR OF MUSIC.

The Degree of Bachelor of Music (Mus. Bac.) and Doctor of Music (Mus. Doc.) will be conferred by the University of Toronto upon students of Music who comply with the requirements of the curriculum in Music which is from time to time prescribed by the University Senate. Copies of this curriculum may be had upon application to the Registrar of the Toronto College of Music.

The Toronto College of Music Testimonials for First and Second Year Theory will be accepted, *pro tanto*, by the University in lieu of their First Year Examinations, for Degree (Mus. Bac.).

The Toronto College of Music Diploma, awarded to students who pass the Practical and Theoretical Examinations, will be accepted, *pro tanto*, by the University, in lieu of their First and Second Year Examinations, for Degree (Mus. Doc.).

MEDALS.

The Toronto College of Music Gold Medal for Piano is awarded to the student who has the highest all-round standing upon completion of the College course, practical and theoretical.

The Torrington Gold Medal for Piano is awarded for excellence in piano playing.

The Toronto College of Music Gold Medal for Voice is awarded to the student who obtains the highest all-round standing in the Vocal course and pre-eminence in solo singing.

The Torrington Gold Medal for Voice is awarded for excellence in solo singing.

SCHOLARSHIPS.

The Heintzman & Co. Scholarship for Piano (value \$50.00) is competed for annually by students of the College. Further information can be obtained at the College in regard to this Scholarship.

The Mason & Risch Scholarship (value \$50.00) is competed for annually by students of the College. Further particulars in regard to this Scholarship can be obtained at the College.

Neither of the above Scholarships is awarded *twice* to the same student, and no student can hold both at the same time.

A number of Partial Scholarships are from time to time granted to talented students in all grades, and the conditions governing these Scholarships are that the student winning the Scholarship shall continue his or her studies for at least one year, taking not less than one full hour lesson a week for forty weeks, and no student may hold more than one Scholarship at the same time.

CASH PRIZES FOR COMPOSITION.

A Cash Prize of \$10.00 is offered for a composition which may take the form of a Scherzo, Minuet, March or Polonaise, written either for piano or organ, or a song with organ or piano accompaniment. This composition may be performed at a public concert of the College. A duplicate copy of the prize composition must be supplied by the composer to the Toronto College of Music, and will become the property of the College.

A Cash Prize of \$25.00 is offered for a composition for chorus and orchestra (similar in form to "Spring's Message"—Gade), or overture for full orchestra. This composition may be performed at a public concert of the College. A duplicate copy, in full score, of the prize composition must be supplied by the composer to the Toronto College of Music, and will become the property of the College.

Examinations.

Examinations covering the practical work and Rudiments are held twice a year. The first of these Examinations at the end of the second College term, in February; and the second Examination at the end of the fourth term, in June. First, Second and Third Theory Examinations are held in June only.

Supplemental examinations in Practical Work only will be permitted when necessary.

Application Forms for Examinations are provided by the College. These must be returned with Fees before February 1st and May 14th.

Examination results will be given under the headings of Pass, Honors, and First-Class Honors. Only in the case of failure may candidates obtain the number of marks taken. The charge for any Theory paper re-examined, at the request of a candidate, is \$2.00.

Candidates should carefully read the requirements for each course, outlined in the College Syllabus.

Candidates taking the College course must pass the Examinations in order of First, Second and Third. This ruling cannot be waived.

Candidates in Pianoforte are strongly advised by the Musical Director to take the Primary Examination before entering for the First.

Examinations passed in other recognized Musical Institutions covering the same work will be accepted by the College in lieu of First, Second or Third Year Examinations in the several departments.

Candidates for the Practical Examinations must provide the Examiner with a list of works prepared for examination. The candidate's name in full and that of the Examination to be taken, must be written at the top of the list.

Candidates for Vocal, Violin, etc., Examinations must bring their own accompanists, who may be their Teachers.

EXAMINATION CENTRES.

LOCAL EXAMINATIONS.

For many years the Examinations of the Toronto College of Music have been eagerly sought, and to meet the need in various localities in the Dominion, Local Centres have been formed, where the College Examinations are held, at Midsummer, and at other times as may be arranged. These Examinations are open to all candidates. The Rudiments and Theory Examinations must be

held on the same dates in all localities. The Artists' (Post-Graduate) Course in practical work must be taken at the College in Toronto. Application Forms can be obtained from the College Secretary, and must be returned, with the Fees for Examinations and Testimonials, to the College on or before February 1st and May 14th.

LOCAL REPRESENTATIVES.

For the convenience of Candidates, the Toronto College of Music has appointed Representatives in the various Local Centres. All information, however, in regard to Examinations can be obtained directly from the College Secretary.

WESTERN EXAMINATIONS.

The Toronto College of Music was the first Canadian Institution to inaugurate Examinations in Music in the Western Provinces, and did so at the request of students from the West, who, having attended the College, desired that the advantages of the College Examinations should be extended to that part of Canada.

LOCAL CENTRES.

Examinations are held annually in Brandon, Deloraine, Killarney, Melita, Virden, Winnipeg, Manitoba; in Calgary, Edmonton, Fort Saskatchewan, Lethbridge and Regina, Alberta; New Westminster, Vernon and Victoria, B.C.; in Stanstead, Quebec; in Alliston, Bradford, Brantford, Chatham, Cobourg, Collingwood, Elmvale, Massey, Meaford, Fort William, Gravenhurst, Havelock, Lindsay, London, Morrisburg, Mount Forest, Orangeville, Orillia, Peterborough, Port Arthur, Sarnia, Sault Ste. Marie, Simcoe, Stratford, St. Thomas, Toronto, Woodstock, Ontario; and may be extended to other centres.

Examinations at Local Centres are on exactly the same lines as those held at the College in Toronto.



CLASS OF THEORY STUDENTS WRITING AT THE UNIVERSITY OF TORONTO.

College Kindergarten Music.

HULDA WESTMAN METHOD.

In order to provide a thorough grounding in Musical Education, beginning with young pupils (children from six to fourteen years of age) and to present the study of Music in an attractive form, the Kindergarten System has been adopted. This Department is under the able direction of Miss Hulda Westman, whose long experience as a successful Kindergarten Teacher, and her musical ability eminently qualify her to teach this system. Children are prepared by this training to enter at once upon the study of vocal or instrumental music, and become, without drudgery, possessed of valuable knowledge, whilst the parents are saved both time and expense. The number in each class is limited, but pupils may enter at the beginning of each term.

A Kindergarten Testimonial is granted to pupils who complete the course.

Classes in Kindergarten Music have been opened at the Hepbourne Branch, the Riverdale Branch, and the West Toronto Branch, to accommodate pupils living at a distance from the College on Pembroke Street.

TEACHERS' KINDERGARTEN MUSIC COURSE.

The Teachers' Kindergarten Music Course, under the direction of Miss Hulda Westman, has proved its usefulness, and the interest manifested in the work is shown by the number of students who have become Kindergarten Music Teachers. The classes are conducted in accordance with advanced educational and psychological principles, and the Teachers who have graduated are now conducting classes of their own in various parts of Canada and the United States.

College Pianoforte Course.

The Toronto College of Music provides, for students of Music, a comprehensive system of instruction, giving them a thorough technique, and leading them to an artistic performance of the works of the best Schools of Pianoforte Music. In forming the course of study for the College pupils, the systems of the great Schools of Music, including Berlin, Leipsic, Vienna, Paris, St. Petersburg, and London, and the methods of such eminent Teachers as Krause, Leschetizky, Deppe, Mason and others have been adopted.

As correct fundamental knowledge is of great importance in Piano Playing, particular attention is paid by the College to the Junior Department. It is desirable that students should enter the College at an early age, in order that the necessary technique and musical knowledge may be developed and the drawback of incorrect teaching avoided.

Recitals in which all College pupils may take part are given in the College Hall, on Saturday afternoons, before the pupils and their friends, and the Musical Director gives particular attention to the Recitals by the Junior pupils. From these Recitals are drawn the students who take part in the public Evening Recitals, held also at the College, and the more talented instrumental and vocal students are chosen from these for concert work in public halls.

An important part of the College training is the advanced work of the graduate pupils—Chamber Music: Piano and Strings, Concerto playing, with full orchestral accompaniment. Choir training, including Solo Singing, under the personal direction of Dr. Torrington, and public performance at the College Concerts before large audiences.

Pianoforte.

REQUIREMENTS FOR EXAMINATIONS.

Note.—Teachers and Candidates in preparing the work for Pianoforte Examinations are requested to observe the following points, for which marks will be given:—

Scales, Arpeggios.

Scales Played at Sight and from Memory.

Accuracy of Fingering and Notation.

Use of Pedal.

Accentuation and Phrasing.

Time and Tempo.

Quality of Touch.

Sight Reading.

Playing from Memory.

Interpretation and Style.

PRIMARY EXAMINATION.

Candidates for this Examination must prepare:

1. Five-finger Exercises,—from Plaidy (Exercises 1 to 41); Biehl; Emery; Herz Scales; or Schmitt.

2. Scales,—(Major) keys of C, G, D, A, F, B flat and E flat with each hand separately, compass two octaves. N.B.—Scales *must* be played first from copy in addition to the memory playing.

3. Broken Chords,—Of four notes, in the keys of C, G and F with each hand separately.

4. Studies,—Three, and in different styles, viz., Broken Chord, Scale, Cantabile. (See list.)

5. Sonatinas,—Two movements from one or two Sonatinas. (See list.)

6. Compositions,—Two, in different styles. Credit will be given for Memory work. (See list.)

7. Duet,—One (one part only).

8. Ear Test,—(a) Given the keynote in the major scales of C, G or F—ability to tell examiner name of any other note (in that scale) sounded above or below that given note. (b) To be able to distinguish between semitone and whole tone. (c) To be able to sing given notes between middle C and its octave in correct pitch.

9. Rudiments,—On clefs, values of notes and rests (also dotted), key and time signatures.

(See lists below.)

Studies to be selected from the following:—

BERENS—Op. 70, three Books Schirmer.

BERENS—Op. 79.

BERTINI—Op. 137.

BIEHL—Op. 169.

CZERNY—Op. 599.

DOERING—Op. 8, Book 1, any of first four studies.

DUVERNOY—Op. 176.

GURLITT—Op. 82, Book 1, Schirmer.

GURLITT—Op. 186

KOHLER—Op. 50, any of the first six numbers.

LE COUPPEY—Op. 17, Schirmer.

LEMOINE—Op. 37, either of the first two numbers.

LOESCHHOEN—Op. 65, Books 1, 2, 3.

SCHMITT, A.—Op. 114, Book 1.

TAYLOR, FRANKLIN—Books 1, 3 (any of the first ten numbers).

Sonatinas to be selected from the following:—

CLEMENTI—Op. 36, No. 1; No. 2;
No. 3.

DUSSEK—Op. 26, No. 2.

Compositions to be selected from the following:—

ARNOLD—The Fortune Teller.

BACH, J. S.—Twelve Little Preludes,
Keinecke Ed., Nos. 2; 5.

Three Pieces in Suite Form.

Peters Edition—Vol. 1959, any
two movements.

BAUMFELDER, F.—Peasant Dance.

BEETHOVEN — Album Leaf (Für
Elise).

Minuet from Sonata, Op. 49, No. 2.

Seven Bagatelles, Op. 33, Nos. 1; 3.

Sonatina in F major.

Sonatina in G major.

BEHR—Mignonette.

CUL, C.—Bagatelle Italienne.

DELBRUCK—Berceuse, A major.

DELIBES—Pizzicati (from Silvia
Ballet).

DUTTON—Under the Rose Arbor.

Wind in the Pines.

DUVERNOY, J. V.—Barcarolle, Op.
272, No. 2.

Bluette Waltz, Op. 272, No. 1.

La Babillarde,

(The Gossip), Op. 255, No. 1.

EHMENT, A.—Petite Ecole Melo-
dique, Bk. 2; 3; 4.

ENGEL CAMILLO, S.—Hungarian
Dance, No. 7, Op. 31.

Valse Allemande, No. 5, Op. 31.

GABRIEL-MARIE—La Cinquantaine.

GADE—Op. 36, Six Little Pieces.

GUILMANT—Op. 48, Six Little Pieces.

GURLITT—Op. 101, Twenty Easy
Pieces.

Zapateado, Op. 104, No. 9.

Hunting Song, B flat.

HANDEL—Twelve Easy Pieces.

HANDROCK, J.—Scherzino, Op. 58,
No. 1.

HEINS—Elfenreigen (Elfin-dance),
Op. 194.

HEINS—Sweet Violet.

HELLER—Prelude, Op. 119.

Studies, Op. 4.

HILLER—3 Album Leaves, any one
(Hallé edition).

HITZ—Pastorale, Op. 174.

The Lively Mill.

JUNGMANN, A.—Will o' the Wisp,
Op. 217, No. 3.

KUHLAU—Op. 55, No. 1; No. 2.

REINECKE—Op. 47, No. 1; No. 2;
No. 3.

JENSEN—The Mill.

KLEIN, CECIL B.—Skating.
Pansy.

KROGMAN—In Slumberland.

KULLAK—Children's Life, Op. 62
and 81.

LANGE, GUSTAV—Roguishness.

Aquarellen, No. 1.

LICHTNER—Carnations.

Amoretten, No. 5 (Ashdown edi-
tion).

MACDONELL—Romance, Op. 39.

MENDELSSOHN—Op. 72, Six Chil-
dren's Pieces (any one).

MERKEL, GUSTAV.—Lenzeslust
(Pleasures of Spring).

METZLER, B.—Forest Concert.

MOZART, W. A.—Rondo a la Turque
(from Sonata in A).

MOZART—Life Let Us Cherish (Hallé
library).

REINECKE, C.—A New Note Book.

Op. 107. Thirty Easy Pieces.

RHEINHOLD—Op. 39, No. 1.

Cavatina in C.

ROECKEL—Valse, arr. by Sauer
(Ditson edition).

REINHOLD, H.—Waltz, Op. 39, No. 4.

SCHARWENKA, P.—Divertiment.

Op. 68, No. 1, Pleasures of the
Dance.

SCHARWENKA, X.—Twelve Pieces,
Op. 62.

SCHUBERT, F.—Three Waltzes, Op. 9.

SCHUMANN—Op. 68, 1 to 8 (any one
number).

SCHYTTÉ—Dragon Flies.

SPINDLER, FRITZ—Op. 44, May Bells.

Hunting Song in F, op. 123.

Humoreske in A minor (Ditson).

STOUGHTON—The Little Shepherdess.

VAN GAEL, HENRI—Valse, Berceuse,
Op. 89.

VON WILM—Op. 12, No. 5, Frolics.

WEBB, F. R.—Melody, Op. 89, No. 4.

WEIL, O.—Valse Serieuse, op. 12,
No. 5.

WOLLENHAUPT, H. H.—Fou Follet.
(Will o' the Wisp), Op. 29, No. 2.

WOLFFE, B.—Der frohliche Wan-
derer, Op. 124, No. 3.

Duet to be selected from the following:—

DIABELLI DUETS—Bk. 1, Op. 149

LOEWE, JOSEPH — Practical Four Hand Method, Vol. I.

LOESCHHORN — Ten Duets on five notes, Primo Part only (Peters edition).

REINECKE—Duets on five notes, Primo Part only (Augener edition).

PRIMARY PIANO TESTIMONIAL.

Candidates passing the Primary Examination will receive the Toronto College of Music Primary Piano Testimonial. (For Fees, see Page 14.)

FIRST PIANOFORTE EXAMINATION.

Candidates are strongly advised by the Musical Director to try the Primary Examination before entering for the First.

Candidates for this examination must prepare:—

1. Five-finger Exercises,—from Plaidy, sections 1, 2, 3 (not including 6ths and octaves), and section 5 (Preliminary Scale Exercises); Biehl, Op. 30; Herz Scales; A. Schmitt (Preparatory Exercises).

2. Scales,—All major and minor (melodic form) with each hand separately, compass two, three and four octaves and accented in groups of three and four respectively. Macfarren's book on Scales and Arpeggios recommended. N.B.—Scales *must* be played first from the copy in addition to the memory playing.

3. Broken Common Chords,—All major and minor.

4. Arpeggios,—All major and minor of Common Chords (all positions), with each hand separately, compass four octaves, in eighth and sixteenth notes. Metronome time = 88.

5. Studies,—Three, in different styles, and by different composers, viz., Scale (or finger passage work), Broken Chord (or arpeggio), and Cantabile. (See list.)

6. Compositions,—Six, which must be in different styles,—the selection to include one Sonatina or Sonata (complete) and one Bach number. Two of these compositions should be played from memory. (See list.)

7. Duet,—One, both parts. (See list.)

8. Ear Test,—(a) To sing a major scale. (b) To sing major and minor arpeggios of Common Chords. (Above tests to be recognized, when played by examiner, if candidate is unable to sing.) (c) To distinguish between $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ time, when played by the examiner.

9. Rudiments,—(a) To tell number of sharps or flats in any given key, (b) to name any given interval.

10. Sight Reading,—To play a composition selected by the examiner. (See lists below.)

Studies to be selected from the following:—

BERENS—Op. 27.

BERTINI—Op. 29; Op. 32; Op. 100.

BIEHL—Op. 139.

CONCONE—Fifteen Studies for Style and Expression, Op. 25.

DOERING—Op. 8, Books 1 (Except first four numbers); 2.

GURLITT—Op. 82, Book 2, Schirmer Edition.

KOHLER—Op. 50 (Except first six numbers).

KOHLER—Scale and Chord Passages, Op. 60, Schirmer Edition.

KRAUSE—Eighteen Practice-Pieces, Op. 4, Schirmer Edition.

LE COUPPEY—Scales, Fifteen Studies Scales, Op. 20, Schirmer Edition.

LE COUPPEY—Scales, Fifteen Studies, Op. 26, Schirmer Edition.

LOESCHHORN—Op. 66, Book 1.

TAYLOR, FRANKLIN — Progressive Studies, Book 3, part 1 (Scales, except first 10 numbers); Book 5, part 1 (Broken Chords); Book 14, part 1 (Arpeggios); Book 17, part 1 (Velocity).

Sonatina or Sonata to be selected from the following:—

- BEETHOVEN—Sonata, Op. 49, No. 1; No. 2.
 CLEMENTI—Op. 36, No. 4; No. 5; No. 6.
 DUSSEK—Op. 20, No. 1; No. 4; No. 6.
 HAYDN—Sonata in C.
 JANKE—Sonatina, Op. 15, No. 3.
 KRAUSE—Op. 1, No. 1.
 KUHLAU—Op. 20, No. 1; No. 2; No. 3.
 Op. 55, No. 3.
 MOZART—Sonata in C major, No. 1; Schirmer, Ed.

Compositions to be selected from the following:—

- BACH—Fifteen Two-part Inventions, Nos. 1; 8.
 Little Two-part Fugues; Two Fugues in C major (either one).
 Fugue in C minor.
 Six Little Preludes for Beginners, Nos. 2 and 3; 4; 5.
 Twelve Little Preludes for Beginners, Nos. 3 and 8; 4; 9.
 BACHMANN—La Cigale.
 BEETHOVEN—Bagatelles, Op. 119, Nos. 4 and 6.
 Six Easy Variations on an original Theme, G major.
 Six Variations, "Nel cor piu non mi sento."
 BEHR, F.—Lachtaubchen.
 BENDEL—Nocturne in A flat, Op. 92.
 BIRD—Sketch in F major.
 BOBOWSKI, F.—Berceuse from Album Lyrique No. 3.
 Danse Rustique.
 Menuet.
 Reverie from Lyrique No 5.
 Valse Champetre.
 Valsette.
 CHAMINADE—La Lissonjera.
 Pierette.
 Serenade.
 Contes Blues, Op. 122, Op. 123.
 CHOPIN—Mazurkas, Peters' Ed., No. 24 in C major; No. 5 in B flat; 11, 14, 19, 41, 45, any two.
 Preludes in A major and C minor.
 Prelude in E minor.
 Valse in A minor.
 Valse in D flat, Op. 64, No. 1.
 COOMBS—Nocturne.
 CUI—Canzonetta.
 DAVIDOFF—REINECKE—Romance sans Paroles.
 DUCELLE, PAUL—Arielle.
 DURAND, A.—Chaconne in A minor, Op. 62.
 DUSSEK—"Les Adieux," Rondo.
 ECKHARDT, JULES—Polacca Brillante.
 EGGHARD—At the Fountain.
 La Cigale.
 ELGAR—Salut d'Amour.
 ERFOLG—Impromptu.
 FIELD—Nocturne in E flat, No. 1.
 Nocturne in B flat, No. 5.
 GREGH, L.—Le Chant Du Seraphin.
 GRIEG—Berceuse.
 Lyric Pieces, Op. 12 (any two numbers).
 Scherzo, Op. 54, No. 5.
 GRUTZMACHER—Albumblatt, Op. 66.
 HABERBIER—Op. 53, Barcarolle.
 Fruhlingserwachen (une fleur printaniere) Serenade.
 HANDEL—Gavotte in B flat.
 HAYDN—Gipsy Rondo in G.
 HELLER—Napoli, No. 2, Petite Tarantelle.
 Quatre Arabesques, No. 1 in C; No. 2 in A major.
 Serenade, Op. 83, No. 5. Op. 45, No. 9.
 HENSELT—Romance de Thal.
 HILLER—Marcia Giocosa, Op. 55, No. 1.
 HUNTEN—Rondoletto in C. Op. 15.
 JADASSOHN—Allegretto Capriccioso in A major.
 JADASSOHN—Spring Song, Op. 93; Serenade in E.
 JENSEN, A.—Happy Wanderer, in A flat.
 JENSEN, A.—Reigen (Elfin Dance), Op. 33, No. 5.
 JOHNS, CLAYTON—Introduction and Fugue, Op. 24.

- KARGANOFF, G.—Berceuse, Op. 22, No. 3.
 Souvenir, Op. 22, No. 1.
 KIRCHNER—Song of Spring.
 Rondo alla Turka.
 Albumblatt.
 KJERULF, H.—Berceuse, D flat, Op. 12, No. 5.
 LAGO—Reverie in F sharp minor.
 LANGE, G.—A la Casaque, Op. 365.
 LIADOW—Valse, Op. 9, No. 1.
 LIEBLING—Manuela Air de Ballet, Op. 29.
 Spring Song, Op. 33.
 LISZT—Consolation, No. 1.
 LUCAS, CLARENCE—2nd Mazurka, in B minor.
 Prosodian.
 MARTINI, G.—Gavotte in F.
 MENDELSSOHN — Songs Without Words, No. 4, 6, 9, 16 (any two).
 MEKEL—Cradle Song, Op. 18, No. 4.
 The Butterfly.
 Spring Song, Op. 18, No. 1.
 MEYER-HELMUND—Arabesque in B. J'y Pense.
 MOSZKOWSKI—Mazurka, Op. 10, No. 3.
 Melodie, Op. 18.
 Reverie, Op. 36, No. 2.
 Siciliano, Op. 42.
 MOZART—Minuet from Symphony in E flat.
 MOZART—Rondo in D (fingered by Klee).
 NEIDLINGER, W. H.—Valse Petite.
 NEVIN—In Dreamland, Op. 30.
 Love Song.
 NEVIN—Narcissus.
 PADEBIEWSKI—Melodie, Op. 8, No. 3.
 RAFF—Fabliau, Op. 75, No. 2.
 La Fleurette.
 Romance, Op. 2, No. 2.
 Valse Impromptu in G.
 REINHOLD, H.—Am. Springbrunnen, (At the Fountain), Op. 52, No. 2.
 RUBINSTEIN—Melody in F.
 SAPELLNIKOFF—Petite Mazurka.
 SCARLATTI—Sarabande.
 Tempo di Ballo in D.
 SCHARWENKA, X.—Valse Melancolique, Op. 71, No. 4.
 SCHARWENKA, X.—Zum Audenken, Op. 63, No. 3.
 SCHUBERT—Impromptu in A flat, Op. 142, No. 2.
 Scherzo, Op. Posth.
 Moment Musical, Op. 94, No. 6.
 SCHUMANN—Album Fur Die Jugend, Op. 68, No. 13.
 Kinderscenen, Op. 15, 1 and 5; 2 and 4.
 SEEBOECK—Serenade Napolitana.
 SINDING—Clavierstucke, Op. 24.
 No. 4.
 TSCHAIKOWSKY—
 Bacarolle, Op. 37.
 Chant Sans Paroles, Op. 2, No. 3.
 Chant Sans Paroles, Op. 2, No. 6.
 Chanson Triste, Op. 40, No. 2.
 VON WILM—In Sorgen, Op. 196, No. 2.
 ZELDENRUST—(Revised by)—
 "Old French Gavotte."

Duet to be selected from the following:—

- BOCCHERINI—Minuet (arranged for 4 hands, or for 8 hands).
 DIABELLI—Sonatinas, Op. 163.
 MOSZKOWSKI—Spanish Dances.
 Op. 12, Nos. 1; 2.
 MOZART—Sonata in D.
 VOLKMANN—Musical Picture Book, Op. 11.
 WEBER—Op. 3, Peters' Ed., 188a.

FIRST PIANO TESTIMONIAL.

Candidates passing the First Piano Examination will receive the Toronto College of Music First Piano Testimonial, and should pass the Senior Rudiments Examination which is necessary for the Second Piano Testimonial. (For Fees, see Page 14.)

SECOND PIANOFORTE EXAMINATION.

Candidates taking the College course must pass the Examinations in the order of First, Second and Third. This ruling cannot be waived.

Candidates for the Second Piano Examination must prepare:—

1. Scales,—(a) All major and minor (both melodic and harmonic), an octave, a sixth, and a tenth apart, with both hands together in similar motion, compass three and four octaves and accented in groups of three and four respectively, in quarter, eighth and sixteenth notes. Metronome time $\text{♩} = 100$. (b) Chromatic, an octave apart, in similar motion, beginning on any given note, in quarter, eighth, and sixteenth notes, compass four octaves. Metronome time $\text{♩} = 88$.

2. Broken Chords,—(a) All major and minor common chords, with inversions, hands together. (b) Dominant seventh and diminished seventh, hands separately.

3. Arpeggios,—(a) All major and minor common chords, with inversions, hands together. (b) All chords of the dominant and diminished seventh, with inversions, hands separately, in quarter, eighth, and sixteenth notes. Metronome time $\text{♩} = 100$.

4. Studies,—Four, by different composers and in different styles, viz., Scale (or figures in sequence), Arpeggio, Cantabile (or a composition in the style of a nocturne), and Octave. (See list.)

5. Compositions,—Six, which must be in different styles—the selection to include one Bach, one Beethoven, and one Chopin number. Two of the six compositions should be played from memory. (See list.)

6. Duet,—One, both parts. (See list.)

7. Ear Test,—(a) To sing the major and minor (harmonic and melodic) scale. (b) To sing a major third; a minor third; a perfect fourth; a perfect fifth; a major sixth; a minor sixth; and a perfect octave. (c) To distinguish between $\frac{3}{4}$ and $\frac{6}{8}$; $\frac{3}{4}$ and $\frac{3}{8}$; $\frac{4}{4}$ and $\frac{1}{2}$ time. (Above tests to be recognized, when played by the examiner, if candidate is unable to sing.)

8. Sight Reading,—To play a Composition selected by the examiner. (See lists below.)

Studies to be selected from the following:—

BERENS—Op. 61, Books 1; 2.

BERTINI—Op. 32.

CZERNY—Op. 299, Velocity Studies.

CZERNY—Op. 553, Six Octave Studies.

CZERNY—Op. 740, Book 1.

DOERING—Octaves, Op. 24.

FOOTE, ARTHUR — Etude Album (Schmidt).

GURLITT—Octave Studies, Op. 109.

HELLER—Op. 45.

KULLAK—Method of Octaves, part 2.

LOESCHHOORN—Op. 66, Books 1, 2 and 3.

LOEWE, JOSEPH—Op. 281, Brilliant Octave Studies (Schirmer).

SCHMITT, A.—Op. 16, Book 1.

TAYLOR, FRANKLIN—Progressive Studies.

Book 4, Scales; Books 6, 7, Broken Chords; Book 15, Arpeggio; Book 24, Figures in Sequence; Book 26, Broken Thirds, Sixths and Octaves; Book 31, Book 35, Octaves, Double Notes; Book 37, Chords.

Compositions to be selected from the following:—

- BACH—Bouree, I., from English Suite, No. 2, A Minor.
Fifteen Two Part Inventions, Nos. 6; 14; 15.
Prelude and Fugue No. 8, Vol. 200, Peters.
Prelude from English Suite, No. 2, A Minor.
Prelude and Fugue in E minor, Vol. I. (48 Preludes and Fugues).
Three Part Inventions, No. 6.
- BACH, PH., EM.—Rondo, Andantino, B minor (Schirmer).
- BARGIEL—Marche Fantastica.
- BEETHOVEN—Rondo, Op. 51, No. 1, C. major.
Sonata, Op. 14, No. 1 (Allegro).
Sonata, Op. 14, No. 2 (Any two movements).
Sonata, Op. 2, No. 1. (Allegro).
Six Variations, Op. 76.
- BORCH—Deux Romances, sans Paroles, D flat, Op. 67, No. 1; No. 2.
- CHAMINADE—Valse Caprice, Op. 33, D flat.
Zingara.
- CHOPIN—Marche Funebre, Op. 72, No. 2.
Mazurka, Op. 33, No. 4, in B minor.
Mazurka, in F minor, Op. 7, No. 3.
Nocturne, Op. 9, No. 2.
Nocturne, Op. 32, No. 1.
Nocturne, Op. 37, No. 1, in G minor.
Polonaise, Op. 26, No. 1.
Polonaise, Op. 71, No. 2.
Valse in A flat, Op. 42.
Valse, Op. 64, No. 2.
- DOLMETSCH—Second Valse Lente.
- DUSSEK—Consolation.
- DVORAK—Silhouette, C sharp minor.
- GADE—In the Woods, Op. 41, No. 1.
- GERNSHEIN—Tondichtung (Hymns).
- GODARD—Au Rouet.
Guirlandes, Op. 107, No. 11.
Valse Chromatique.
- GORIA, A.—Etude du Concert, in E flat major.
- GRIEG—Bridal Procession.
Humoresken, Op. 6 (any two numbers).
March of the Dwarfs, Op. 54, No. 3.
Notturmo in A minor, from Lyrical Pieces.
The Butterfly.
- HABERBIER—Albumblätter, Op. 28, (any two numbers).
Op. 53, Nos. 3 and 6; 10 and 15.
- HANDEL—Air and Variations from Suite V. (The Harmonious Blacksmith).
- HAYDN—Sonata in E flat.
- HELLER—Andantino and Capricietto, No. 6 (Halle).
Tarantelle in A minor.
- HENSELT—Nocturne in G flat.
- HOLLAENDER—March, Op. 39, D flat.
- HUMMEL—Rondo, Op. 11, E flat.
- JADASSOHN, S.—Improvisation, Op. 48, No. 2.
Remembrance (Album Leaves), Op. 71, No. 6.
- JENSEN, A.—Galatea, No. 3.
- JENSEN - NIEMANN — Murmuring Zephyrs.
- JOSEFFY, R.—Trois Valses, No. 1.
- LESCHETIZKY, THEO. — Hommage a Chopin, Op. 46, No. 9.
Toccata (Hommage a Czerny).
Souvenir d'Ischl.
- LIEBLING, EMIL — Menuetto Scherzoso, Op. 28.
- LISZT—Consolation No. 3, D flat.
- LITOLFF—Spinnlied, Op. 81.
Consolation, No. 5, E major.
- LUCAS, CLARENCE — Four Lyrical Pieces, Op. 24, Prelude and Humoreske; Nocturne and Elegy.
Prelude and Fugue, Op. 32.
- MENDELSSOHN — Songs Without Words, Nos. 1; 10; 18; 19; 20; 30.
Three Caprices, Op. 16, Nos. 2 and 3.
- MERKEL, G.—Polonaise in A., Op. 28.
Tarantella in A., Op. 92.

- Valse Etude in B flat, Op. 25.
 MEYER-HELMUND — Nocturne in G flat major.
 MLYNARSKI, E.—Romance, Op. 3.
 MOSCHELES—Rondo, La Tenerezza, Op. 36, No. 1.
 MOSZKOWSKI—Air de Ballet, Op. 36, No. 2.
 Caprice, Op. 31, No. 6.
 Moment Musical, Op. 7, No. 2.
 Waltz in A flat.
 Liebeswalzer, Op. 57, No. 5.
 MOZART—Sonatas in D, Nos. 7; 9; 10; 13. Peters (any one movement).
 NIEMANN—Gavotte, G major.
 NOLLETT—Elegie, Op. 88.
 RACHMANINOFF—Prelude in C sharp minor.
 RAFF—Des Abends, Op. 55.
 Etude Melodique in A, Op. 130, No. 2.
 La Fileuse.
 RHEINBERGER—Die Jagd.
 RHEINHOLD—Impromptu in C sharp minor.
 RUBINSTEIN — Barcarolle, Op. 3, No. 1.
 SCARLATTI—Menuetto, No. 5, from Suite in G major.
 Siciliano, No. 5, from Suite in F minor.
 SCHARWENKA, X. — Tarantelle, Op. 63, No. 3.
 Rhapsodie, Op. 72.
 SCHUBERT—Impromptu, Op. 90, No. 1; 2; 3; 4.
 Impromptu, Op. 142, No. 4.
 Moment Musical, Op. 94, Nos. 2 and 3.
 SCHUETT — Etude, Mignonne and Valse Lente.
 SCHUMANN—Arabesque, Op. 18.
 Aufschwung.
 Blumenstucke, Op. 19.
 Nachtstuck in F.
 Novelette, Op. 99.
 Romanza in F sharp.
 Slumber Song in E flat.
 Vogel als Prophet.
 SCHYTTÉ, L.—Wald Elfen, Op. 70, No. 5.
 SIEVEKING—Valse Lente, Op. 10.
 SINDING — Clavierstucke, Op. 24, No. 1.
 Fruhlingsrauschen.
 SMITH, WILSON, G. — Joyous Moments, Op. 87, No. 2.
 TSCHAIKOWSKY—Troika Fahrt, Op. 37, No. 11.
 WEBER—Invitation to the Waltz.
 WOLLENNHAUPT—Le Ruisseau.
 Morceau en forme d'Etude, in A flat.
 Valse Etude in B flat, Op. 25.

Duet to be selected from the following:—

- BEETHOVEN—Variations in D.
 DVORAK — Slavonic Dances (two pianos).
 MOSZKOWSKI—Spanish Dances, Nos. 3; 4; 5.
 MOZART—Sonata in B flat; Two Fantasias in F minor (either one).
 SCHUBERT — Three Marches Heroiques, Op. 27 (any one).
 VOLKMANN — Hungarian Sketches, Visegrad, Op. 21.
 WEBER—Op. 10; Op. 60.

SECOND PIANO TESTIMONIAL.

Candidates passing the Second Pianoforte Examination will not receive the Toronto College of Music Second Piano Testimonial until they have passed the First Piano and Senior Rudiments Examinations. (For Fees, see Page 14.)

THIRD PIANOFORTE EXAMINATION

Candidates for this Examination must prepare:—

1. Scales,—(a) All major and minor (both melodic and harmonic), an octave, a sixth, and a tenth apart, in similar motion, compass three and four octaves and accented in groups of three and four respectively; also scales, contrary motion, commencing at unison keynote, in quarter, eighth, and sixteenth notes. Metronome time $\text{♩} = 138$. (b) Chromatic, a third, a sixth, and an octave apart (hands together), Metronome time $\text{♩} = 120$. (c) Chromatic scale in double minor thirds, similar motion, hands together. Metronome time $\text{♩} = 88$, in quarter and eighth notes.

2. Broken Chords,—(a) All major and minor common chords, with inversions. (b) Dominant and diminished sevenths, with inversions. Hands together. Metronome time, $\text{♩} = 120$.

3. Arpeggios,—(a) Of all major and minor common chords, with inversions. (b) Of dominant and diminished seventh chords, with inversions, hands together, in quarter, eighth, and sixteenth notes. Metronome time, $\text{♩} = 132$.

4. Studies,—Five, in different styles, viz., Scale, Arpeggio, Cantabile, Octave, and Part Playing. (See list.)

5. Compositions,—Six, which must be in different styles—the selections to include one Bach, one Beethoven, and one Chopin number. Two of the six compositions should be played from memory. A Chopin nocturne or composition of similar character will be accepted for the Cantabile study. (See list.)

6. Duet,—One, both parts, if for one piano, or one part if for two pianos. (The candidate should bring someone to play the second part.) (See list.)

7. Ear Test,—To sing all major and minor scales, and all major, minor and perfect intervals. (Above tests to be recognized, when played by the examiner, if candidate is unable to sing.)

8. Sight Reading,—To play a composition selected by the examiner.

9. Transposition,—To transpose at sight a simple chorale at no greater interval than a minor third, higher or lower.

(See lists below.)

Studies to be selected from the following:—

BACH—Well Tempered Clavichord.
(Recommended for part-playing study).

CLEMENTI—Gradus ad Parnassum.

CLEMENTI—Preludes and Exercises.

CRAMER-BULOW—Fifty Selected Studies.

CZERNY—Op. 740, Book 1-6.

School of Virtuosity, Op. 365.

HELLER—Op. 16.

HENSELT—Preparatory Exercises.

KULLAK—Seven Octave Studies, Op. 48, part 2.

LE COUPPEY—The Difficulty, (Schirmer), Vol. 68.

The Virtuosity (Schirmer), Vol. 70.

LOESCHHOEN—Op. 67 (three books).

MOSCHELES—Op. 70, Twelve Celebrated Studies.

SCHMITT—Op. 16, Books 2 or 3.

TAUSIG—Daily Studies.

TAYLOR, FRANKLIN — Progressive Studies.

Broken Chords, Book 8.

Figures in Sequence, Book 25.

Broken Thirds, Sixths, and Octaves, Book 27; Shakes, Book 29.

Double Notes, Book 32.

Octaves, Book 36; Chords, Book 38.

Part Playing, Book 43.

Accompanied Melody, Books 47, 48.

Extensions and Skips, Book 49.

Rhythm, Book 51.

Compositions to be selected from the following:—

ARENSKY—An der Quelle, Op. 46, No. 1.

BACH—Tocatta and Fugue in G major.

BACH, J. S.—English Suite, No. 2, in A minor.

French Suites; any one complete.

Inventions in Three Voices, Nos. 1 and 2; 4 and 6.

Well Tempered Clavichord (48 Preludes and Fugues).

In B flat major, Vol. I.

In C major, Vol. I.

In C minor, Vol. I.

In D major, Vol. I.

In G sharp minor, Vol. I.

In F minor, Vol. II.

In G minor, Vol. III.

BACH-LISZT—Prelude and Fugue in B minor.

BAETLETT—Melodie Plaintive (Etude de Concert), Op. 124.

BEETHOVEN—Andante in F.

Sonata, Op. 2, No. 3 (complete).

Sonata, Op. 13 (complete).

Sonata, Op. 26 (Andante con Variazioni and Marcia funebre).

Sonata, Op. 26 (Scherzo and Allegro).

Sonata, Op. 27, C sharp minor (complete).

Sonata, Op. 31, No. 3.

BIZET—1st Menuet l'Arlesienne in C minor.

BOROWSKI—Sonate Russe (any three movements).

BRAHMS—Drei Intermezzi, Op. 119 (any two).

Two Rhapsodies, Op. 79 (either one).

Variationen uber ein Ungarisches Thema.

Walzer, Op. 39, Nos. 1 to 8; 9 to 16.

BRASSIN—Nocturne in G flat major, Op. 17.

CHAMINADE—Autumn, Op. 35.

Gigue, Op. 43.

Menuet, Op. 5.

Toccatto, Op. 39.

CHOPIN—Ballade, Op. 47, A flat major.

Ballade, Op. 52, F. minor.

Berceuse, Op. 57, D flat.

Etude, Op. 10, No. 5, G flat major.

Etude, Op. 10, No. 7, C major.

Etude, Op. 25, No. 7, C sharp minor.

Fantasie Impromptu, Op. 66.

Nocturne, Op. 15, No. 2.

Nocturne, Op. 37, No. 2.

Polonaise, Op. 40, No. 1, A major.

Polonaise, Op. 40, No. 2, C minor.

Preludes, Nos. 16 and 17.

Preludes, Nos. 3; 22; 23.

- GLINKA-BALAKIREW—The Lark.
 GODARD—En Route, Op. 107.
 Renouveau, Etude in A flat.
 DVORAK, A.—Slavonian Dance, Op. 46, No. 8.
 GRIEG—Peer Gynt Suite, Op. 46.
 Piano and Violin Sonata, Op. 8.
 Piano and Violin Sonata, Op. 13.
 Piano and Violin Sonata, Op. 45.
 Sonata, Op. 7 (complete).
 HABERBIER—Op. 53, Nos. 1 and 9.
 HENSELT—Liebeslied and Romance Russe.
 Si oiseau j'étais.
 HUMMEL—Concerto, Op. 85, A minor, (1st movement).
 Sonata, Op. 13, E flat (1st movement).
 KARGANOFF, G.—Valse caprice.
 KULLAK—Octave Etude, No. 7, E flat.
 LESCHETIZKY—The Two Larks.
 LISZT—Cantique d'Amour.
 Le Rossignol.
 Liebestraum, No. 3.
 Rhapsodies Hongroises, Nos. 6; 10; 12.
 LUCAS, CLARENCE—Prelude and Fugue in F minor, Op. 38.
 MENDELSSOHN—Andante and Rondo Capriccioso, Op. 14.
 Capriccio Brillante, Op. 22.
 Concerto, Op. 25, G minor (1st movement).
 Concerto, Op. 25, G minor (2nd and last movement).
 Scherzo a Capriccio, F sharp minor.
 Three Etudes, Op. 104.
 MENDELSSOHN-HELLER — On Song's Bright Pinions, Op. 67.
 MOSZKOWSKI—En Automne, Op. 35, No. 4.
 Etincelles.
 Expansion, Op. 36, No. 3.
 Piece Rustique, Op. 36, No. 8.
 Valse, Op. 34, E major.
 MOZART—Concerto in D minor (any two movements).
 Concerto in E flat (first and second, or first and third movements).
- PAGANINI—LISZT—La Campanella.
 PAUER, E.—La Cascade, Op. 37.
 PAUL—Humoreske, Op. 12, No. 5.
 RAFF—Rigaudon.
 Valse Favorite, in D flat, Op. 118.
 RHEINBERGER—Toccata, Op. 12.
 RUBINSTEIN—Kamennoi Ostrow.
 Le Bal.
 Staccato Etude, C. major.
 Valse Caprice, in E flat.
 SAINT-SAENS—Valse Canariote.
 Variations sur un.
 Theme de Beethoven, Op. 35.
 SAPELLNIKOFF—Gavotte, Op. 4, No. 2.
 SCARLATTI-TAUSIG — Pastorale and Capriccio (Peters).
 SCHARWENKA — Concert Study, Op. 27, No. 6.
 Prelude, Op. 27, No. 4.
 SCHUBERT — Impromptu, Op. 142, No. 1, F minor.
 Impromptu, Op. 142, No. 3, B flat.
 SCHUMANN — Concerto, Op. 54 (1st movement).
 Fantasie Stucke, Op. 12 (In der Nacht, Traumes Wirren).
 Faschingsswank aus Wien, Op. 26.
 Novelette, Op. 21, No. 1.
 Papillons, Op. 2.
 Traumes Wirren.
 SCHYTTÉ, L.—Über die Steppe hin.
 SINDING, C.—Nocturne, B. minor, Op. 20, No. 1.
 TAUBERT—La Campanella Op. 41.
 TAUSIG, C.—L'Esperance.
 TSCAIKOWSKY—Romance, Op. 5.
 VOGRICH—Staccato Caprice.
 WAGNER-BENDEL — Walther's Preislied.
 WAGNER-BRASSIN—Magic Fire Scene.
 WAGNER-LISZT — Elsa's Bridal Procession.
 Pilgrim's Chorus from Tannhauser.
 Spinnerlied.
 WEBER—Memento Capriccioso.
 Polacca in E.
 Rondo Brillant, Op. 62.
 WIENIAWSKI—Valse de Concert, D flat, Op. 3.

Duet to be selected from the following:—

FOR ONE PIANO.

BRAHMS—Variations, Op. 23.
JENSEN—Wedding Music, Op. 45.
RAFF—Twelve Pieces, Op. 82.
RAFF—March from Lenore Sym-
phony.
SCHUBERT—Fantasia, Op. 143.
SCHUMANN—Op. 46; Op. 66; Op. 109.
WAGNER—March from Tannhauser
(Bulow).

FOR TWO PIANOS.

ARENSKY—Suite, Op. 15.
BRULL—Sonata in D minor.
DVRÁK—Slavonic Dances, Op. 46.
GORIA—Belisario.
GREIG—Romance, Op. 51.
MENDELSSOHN—Andante from G mi-
nor concerto.

For Certificates, Diplomas, and Fees, etc., see Pages 14 and 39-42.

POST-GRADUATE PIANOFORTE EXAMINATION

Candidates for this Examination must prepare:

1. Scales,—(a) All major and minor, legato and staccato, in similar motion, hands together, an octave, a third, a sixth, and a tenth apart. Legato in quarter, eighth, and sixteenth notes. Staccato in quarter and eighth notes. Metronome time ♩ = 144. (b) Double thirds and double sixths, major and harmonic minor, similar motion, hands together. Metronome time ♩ = 100, in quarter and eighth notes. (c) Chromatic scales in double thirds and double sixths, a minor third, a major third, a minor sixth, a major sixth apart, similar motion, hands together. Metronome time ♩ = 96, in quarter and eighth notes.

2. Chords,—All major and minor common chords (four note form), all dominant and diminished sevenths. With inversions. Solid and broken. Hands together. Metronome time ♩ = 138. Broken chords in quarter, eighth, and sixteenth notes.

3. Arpeggios,—Of all major and minor common chords, and all dominant and diminished seventh chords, with inversions, similar motion, compass four octaves; contrary motion, three octaves, accented in groups of three and four, hands together. Metronome time ♩ = 138, in quarter, eighth, and sixteenth notes.

4. Octaves,—All major, minor, and chromatic scales, similar motion, staccato and legato. Metronome time ♩ = 100, in quarter, eighth, and sixteenth notes.

5. Compositions,—Eight, which must include one by each of the following composers:—Bach, Beethoven, Chopin, Schumann, and Liszt; the remaining three to be selected from given list.

6. Ear Test,—(a) To sing a major, minor, or a chromatic scale, and any interval within the compass of the octave. (b) Given one position of a broken chord—common, dominant, or diminished,—to sing any other position of the same chord. (Above tests to be recognized, when played by examiner, if candidate is unable to sing.)

7. Sight Reading,—To play a composition selected by the examiner.

8. Transposition,—To transpose at sight a chorale or hymn tune into any given key.

(See lists below.)

Compositions to be selected from the following:—

BACH — Chromatic Fantasia and Fugue.

Italian Concerto.

BACH-LISZT—Preludes and Fugues, Nos. 1; 2; 3; 4; 5.

BACH-TAUSIG — Toccata and Fugue in D minor.

BEETHOVEN—Concerto, No. 1 (complete).

Concerto, No. 2 (complete).

Concerto, No. 3 (1st movement, with Reinecke Cadenza).

Concerto, No. 3 (last two movements).

Concerto, No. 4 (1st movement, with Cadenza).

Concerto, No. 4 (last two movements, with Cadenza).

Concerto, No. 5 (1st movement).

Concerto, No. 5 (2nd and last movements).

Sonata, Op. 53 (complete).

Sonata, Op. 57 (complete).

Sonata, Op. 101 (complete).

Sonata, Op. 109 (complete).

Trio, Op. 70.

Trio, Op. 97.

BRAHMS—Concerto in B flat major.
Concerto in D minor.

CHOPIN—Andante Spianato and Polonaise, Op. 22.

Ballad, Op. 23, G minor.

Concerto, Op. 11, E minor (1st movement).

Concerto, Op. 11, E minor (2nd and 3rd movements).

Concerto, Op. 21, F minor (any two movements).

Fantaisie, Op. 49.

Krakowiak, Op. 14.

Polonaise Fantaisie, Op. 64.

Polonaise, Op. 53, A flat.

Scherzo, Op. 20.

Sonata, Op. 35 (1st and 2nd or 3rd and 4th movements).

Sonata, Op. 58 (1st and 2nd, or 3rd and 4th movements).

GODARD—Trio in F.

GRIEG—Ballade, Op. 24.

Concerto, Op. 16.

HENSELT—Concerto (any two movements).

HENSELT—F minor, Op. 16.

LISZT—Concerto in A flat.

Concerto in E flat.

Concerto Pathetique (either part).

Don Juan Fantasia (Mozart).

Rhapsodies Hongroises, No. 2; 9.

Tarantelle (Venezia e Napoli).

- MENDELSSOHN—Trios, D minor; C minor.
 Quartette in B minor.
 Quartette in C minor.
 Quartette in G minor.
 Quintette in A minor.
 RAFF—Concerto, C minor (complete).
 Trio, G major.
 RUBINSTEIN—Trios, B flat major; F major; G minor.
 Quartette in C, with strings.
 Concerto in D minor.
 Concerto in E minor.
 SAINT-SAËNS—Concerto in G minor (any two movements).
 SCHARWENKA, P.—Concerto (any two movements).
 SCHUBERT—Grand Fantasia, Op. 15, in C major.
 Quintette (with Double Bass).
 Sonata, A major.
 Trios, Op. 8; Op. 99; Op. 100.
 SCHUBERT-LISZT — Grand Fantasia, Op. 15 (1st Piano), (Symphonic Arrangement for Piano and Orchestra).
 Tarantelle, Venezia e Napoli.
 SCHUBERT-TAUSIG — Marche Militaire.
 SCHUMANN—Carnival, Op. 9 (complete).
 Concertstuck, Op. 92.
 Quartette in E flat (for piano and strings).
 Sonata, Op. 14 (1st movement and Scherzo).
 Sonata, Op. 14 (Quasi Variazioni and Prestissimo).
 Symphonic Etudes, Op. 13.
 Toccata, Op. 7.
 TSCHAIKOWSKY-PABST — Paraphrase de Concert sur l'opera Eugene Oneguine.
 WEBER—2nd Concerto, Op. 32.
 Concertstuck, Op. 79.
 Sonata, Op. 40 (complete).
 WAIZMANN—Trio for Piano and Strings, Op. 42, G minor.

College Vocal Course

The College Vocal Course is divided into First, Second and Third Examinations. The great demand for Vocal Teachers and accomplished singers for Church, Concert and Opera proves the *importance* of Vocal study. Students preparing for the concert or oratorio platform, or for the lyric stage, are afforded opportunities for public introduction under the most favorable auspices.

Voice

GENERAL REQUIREMENTS FOR EACH VOICE AND FOR ALL EXAMINATIONS.

Correct Manner of Breathing, Tone Production, and Intonation. Correct Scale, Arpeggio, and Solfeggi. Flexibility in Vocalization. Thorough knowledge of the value of Notes, Rests, Time, Rhythm, Accent and Phrasing. Clear enunciation of syllables and words. Expression. Facial Expression and Poise.

Candidates for Examination must be clear as to the voice in which they wish to be tested, *i.e.*, Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, or Bass.

Soprano range of Voice:—From middle C to C above the staff.

Mezzo-Soprano range of Voice:—From A below middle C to A above the staff.

Alto range of Voice:—From G below middle C to G above the staff.

Tenor range of Voice:—From middle C to A above the staff.

Baritone range of Voice:—From G first line bass staff, to F above the staff.

Bass range of Voice:—From F below staff to D above the staff.

NOTE.—Songs have been chosen, for one voice, as in the following general lists, but candidates must select the key suited to their own particular voices—Soprano, Mezzo-soprano, Contralto, Tenor, Baritone, or Bass. Other songs of equal standard may be presented.

Candidates must arrange for their own accompanists, who may be their Teachers.

FIRST VOCAL EXAMINATION

1. See General Requirements above.
2. Sight Reading,—To sing a song selected by examiner.
3. Vocalises,—Six. (See list.)
4. Songs,—Six. (See list.)
(See lists below.)

Vocalises to be selected from the following:—

- | | |
|---|--|
| ABT—Singing Tutor, Litolf Ed., No. 590. | PANOFKA—Op. 81,, 24 Vocalises, Soprano, Mezzo-Soprano and Tenor. |
| CONCONE—Daily Exercises, Op. 11. School of Sight-Singing, Schirmer, Vol. 245. | SIEBER—Op. 92, Soprano. |
| MARCHESI—20 Vocalises. Op. 3, Soprano. | SIELER—36 Elementary Vocalises. (Hatch Ed.). |
| | STARK—Solfeggi Album. |
| | VIARDOT—Schirmer, Vol. 421. |

Songs to be selected from the following:—

- | | |
|--|---|
| ABT—Sweet Dream.
Rose of Roses.
Still as the Night. | MATTEI—Dear Heart.
Non e Ver. |
| ADAMS—Children of the City.
The Holy City. | MENDELSSOHN — But the Lord is
Mindful of His Own (St. Paul).
The Garland. |
| BAILEY—Fleeting Days. | MOIR, FRANK—I Never Can Forget. |
| BALFE—Si tu Savais. | NEEDHAM, ALICIA—An Irish Lullaby.
Husheen. |
| BEETHOVEN—Nature's Adoration. | NEVIN—A Life Lesson.
A Summer Day.
At Twilight. |
| BENNETT, STERNDALÉ—Maydew.
O Lord Thou. | Jesu, Jesu, Miserere.
Mighty Lak' a Rose. |
| BENDIX, MAX—Auf Wiedersehn.
Daddy. | PINSUTI—Welcome, Pretty Primrose. |
| BEVAN—The Flight of Ages. | RANDEGGER, A.—Autumn Days. |
| BIRCH—I Am Waiting. | SALAMAN—I Arise from Dreams of
Thee. |
| BISHOP—Love Has Eyes. | SCHUBERT — Abschied (Über die
Berge).
Hedge-roses (Haiden Roslein).
Whither (Wohin). |
| BLUMENTHAL—The Evening Song. | SCHUMANN—My Heart's in the High-
lands (Hochlanders Abschied).
To the Sunshine (Am der Sonnen
schein). |
| CHOPIN—The Maiden's Wish. | SLAUGHTER—Dearer Than All. |
| COWEN—The Better Land.
The Children's Home.
The Gift of Rest.
The Silent Chimes.
When the World is Fair. | SMART—The Lady of the Lea. |
| DEL RIEGO, T.—My Gentle Child. | SOMERVILLE—On a Summer Morning. |
| FRANZ—Marie. | ST. JOHN, HELEN—When the Tide is
Going Out. |
| GATTY—True Till Death. | SULLIVAN—Looking Back.
You Sleep. |
| GOUNOD—O Divine Redeemer. | TOSTI—Beauty's Eyes. |
| GRAY—A Dream of Paradise. | TOURS—Stars of the Summer Night. |
| GRIEG—The Old Song (Das alte
Lied). | TREHARNE—The Heavenly Dream. |
| HANDEL—Come Unto Him (Messiah).
Return O God of Hosts (Samson). | TROTTER—Our Jack. |
| HATTON—The Lark Now Leaves His
Watery Nest. | VAN DEE WATER—Night of Nights. |
| HORROCKS—The Bird and the Rose. | VANNAH, KATE—Lullaby. |
| LEHMANN, LIZA—You and I. | |
| LOHR—Biondino.
Out on the Deep. | |
| LYNES—He Was a Prince. | |

FIRST VOCAL TESTIMONIAL.

Candidates passing the First Vocal Examination will receive the Toronto College of Music First Vocal Testimonial, and should pass the Senior Rudiments Examination, which is necessary for the Second Vocal Testimonial. (For Fees, see page 14.)

SECOND VOCAL EXAMINATION

Candidates taking the College course must pass the Examinations in the order of First, Second and Third. This ruling cannot be waived.

1. See General Requirements, page 63.
2. Sight Reading,—To sing a song selected by examiner.
3. Vocalises,—Six. (See list.)
4. Songs,—Nine. (See list.)

Candidates will be required to sing Oratorio selections, with the traditional mode of rendering recitatives, having special reference to Handel's Oratorios. (See Randegger's "Handel's Oratorio Airs and Recits." (Novello edition). In ordering state for which voice.) (See also English edition of "Messiah," with traditions printed in text.)

(See lists below.)

Vocalises to be selected from the following:—

- | | |
|---|---|
| ABT—Singing Tutor. | MARCHESI—Twenty Vocalises. |
| CONCONE—School of Sight-Singing,
Schirmer, Vol. 245. | Twenty-four Vocalises, Op. 3,
Soprano. |
| Daily Exercises. | STARK—Solfeggi Album. |
| LAMPERTI—Bravura, Studies, Book 2,
Alto and Mezzo Soprano. | VIARDOT—No. 421, Schirmer. |
| LARDELLI—Vocal Exercises. | PANSERON—Vol. 451, Parts I. and II. |

Songs to be selected from the following:—

- | | |
|---|--|
| ADAMS—Good Company. | DEL RIEGO—L'Amour. |
| ARNE, DR.—Phyllis. | DENNEE—Sleep, Little Baby of Mine. |
| When Love is Kind. | DENZA—May Morning. |
| BARNBY—The Soft Southern Breeze. | DI CAPUA—Maria Mari. |
| BENNET—O Lord, Thou Hast Search-
ed Me Out (Woman of Samaria). | FOOTE—Irish Folk Lore. |
| BISHOP—Bid Me Discourse. | GIORZA—Veni Creator. |
| Should He Upbraid. | GOTTSCALK—O Loving Heart, Trust
On. |
| BLUMENTHAL—Sunshine and Rain. | GORING—Mignon. |
| BOHM—Calm as the Night. | The Heart's Desire. |
| BUCK—My Redeemer and My Lord. | The Heart's Fancies. |
| (The Golden Legend). | GRIEG—Margaret's Cradle Song
(Margarethens Wiegenlied). |
| When the Heart is Young. | The Poet's Last Song (Des Dich-
ters Letzttes Lied). |
| CANTOR—O Fair, O Sweet and Holy. | GOUNOD—La Parlate D'Amour
(Faust). |
| CHAMINADE—Madrigal. | Sing, Smile, Slumber. |
| COSTA—I Dreamt I Was in Heaven. | When to Thy Vision. |
| COWEN—The Swallow. | GRANIER—Hosanna. |
| DENZA—May Morning. | |
| d'HARDELLOT—Sans Toi. | |
| DE KOVEN—Armourer's Song, (Robin
Hood). | |

HANDEL—Lascia Ch'io Pianga.
 HOLDEN—Nearer My God to Thee.
 JEFFERS, T. C.—He that Dwelleth.
 JOHNSON, NOEL—The Rose.
 KJERULF—Last Night.
 LIDDLE—The Lord is My Shepherd.
 LUZZI—Ave Maria.
 MACKENZIE—Spring Song.
 MARKS—The King of the Main.
 MASCAGNI—Ave Maria (Cavalleria Rusticana).
 MATTEI—Carita.
 MOLLOY—Death and the Nightingale.
 MENDELSSOHN—Minnelied (Op. 47).
 The Garland.
 MOLIQUÉ—Could I Through Azure Fly.
 NEVIN—The Rosary.
 In a Bower.
 'Twas April.
 MCLEOD—The Daughters of Sion.
 PFEIL—Calm is the Lake.

RODNEY—Forging the Anchor.
 ROGERS—At Parting.
 ROLT—Belle Marquise.
 RUBINSTEIN—The Nightingale and the Rose.
 Since First I Met Thee.
 SMART—Callest Thou Thus, O Master.
 Venetian Serenade.
 STEWART, LESLIE—The Bandolero.
 SCHUBERT—Low Voices, Vol. 3.
 SCHUMANN—To the Sunshine.
 SULLIVAN—Looking Back.
 TOSTI—Good-Bye.
 Ninon.
 TRAVERS, FRANK.
 TREHARNE—The Land of Twilight Shadows.
 VAN DER STUCKEN—The Sweetest Flower that Blows.
 VAN DER WATER—The Publican.

SECOND VOCAL TESTIMONIAL.

Candidates passing the Second Vocal Examination will not receive the Toronto College of Music Second Vocal Testimonial until they have passed the First Vocal and Senior Rudiments Examinations. (For Fees, see page 14.)

THIRD VOCAL EXAMINATION.

1. See General Requirements, page 63.
2. Sight Reading,—To sing a song selected by examiner.
3. Vocalises,—Six. (See list.)
4. Songs,—Twelve, which shall consist of three Operatic Arias, three Oratorio Arias, and six Concert Songs. (See list.)
 (Ability to sing in Italian, French, or German will count strongly in the student's favor.)
 (See lists below.)

Vocalises to be selected from the following:—

BORDOGNI.	LAMPERTI—Bravura Studies, Book 3,
CONCONE—25 Lessons.	Alto and Mezzo-Soprano.
40 Lessons.	MARCHESI—20 Vocalises.
School of Sight-Singing, Schirmer,	STARK—Solfeggi Album.
Vol. 245.	

SOPRANO.

Songs to be selected from the following:—

ALLITSEN—A Song of Thanksgiving.	ARNE (DR.)—Come, Rosalind.
Sunset and Dawn.	The Lass with the Delicate Air.
ARDITI—Magnetic Valse.	BEMBERG—My Own True Love.
Parla.	BEETHOVEN—Kennst du das Land.
Se Saran Rose.	BISHOP—Echo Song.

- BEACH, MRS. H.—Japthali's Daughter.
 BLUMENTHAL—Eventide.
 Sleep.
 The Message.
 BUCK—Fear Not Ye, O Israel.
 CHAMINADE—Spanish Love Song.
 Summer.
 CLAY—The Sands o' Dee.
 CONCONE—Judith.
 COSTA—I Will Extol Thee (Eli).
 D'ESSAUER—Ouvrez (Awake, Dear Maid).
 DELL'ACQUA—Villanelle.
 DONIZETTI—O Mio Fernando.
 DVORAK—Songs My Mother Taught Me.
 ELGAR—Like to the Damask Rose.
 FRANZ—May Song.
 Um Mitternacht.
 GAUL—These Are They (Holy City).
 GOMEZ—Mia Picciarella (My Little Darling).
 GOUNOD — Ah, non Destarmi, Valse (Romeo and Juliette).
 More Regal in His Low Estate.
 (Queen of Sheba).
 The Light from Heaven.
 The Worker.
 GRIEG—Rosebud.
 HANDEL—I Know that my Redeemer Liveth (Messiah).
 O had I Jubal's Lyre (Joshua).
 O Let Eternal Honors Crown His Name (Judas Maccabæus).
 Rejoice Greatly (Messiah).
 HAYDN — On Mighty Pens (Creation).
 With Verdure Clad (Creation).
 HEROLD — Air d'Isabelle (Pre aux Clercs).
 LISZT—Mignon Song.
 MACKENZIE—Gentle Dove.
 MASCHERONI—My Paradise.
 MENDELSSOHN—Hear My Prayer.
 Hear Ye Israel (Elijah).
 MEYERBEER—Nobil Signor.
 Robert, toi que j'aime.
 Shadow Song (Dinorah).
 PURCELL—A May Song (In Wunderschönen Monat Mai).
 Nymphs and Shepherds.
 SAINT-SAËNS — My Heart at Thy Sweet Voice (Samson et Delila).
 SCHUBERT—Barcarolle.
 High Voices, Schirmer, Vol. 701.
 Serenade.
 SCHUMANN—A May Song.
 The Rose and the Lily.
 SPOHR—Rose Softly Blooming.
 STANGE—Damon.
 TAUBERT—Bird Song, Op. 74, No. 1.
 In a Strange Land.
 THOMAS—I Am Titania (Mignon).
 TORRENTE—Show Me Thy Ways.
 TOURS—The Three Singers.
 TSCHAIKOWSKI—Spanish Serenade.
 VERDI—Ah Fors e Lui (Traviata).
 Ernani Ernani Involami (Ernani).
 VON FIELITZ—Eliland.
 WAGNER—Elizabeth's Prayer (Tannhauser).
 WALTHER—Beat Upon Mine Little Heart.
 WEBER—Softly Sighs, Scena. and Aria from Der Freischütz.

ALTO.

- BEETHOVEN — In questa tomba oscura.
 BIZET—In the Woods.
 BOHM—Thine only.
 BUCK, DUDLEY—Sunset.
 DONIZETTI—Se Crudelo, il cor mostrai.
 ELGAR—Where Corals Lie.
 GODARD—Angels Guard Thee.
 GORING—A Summer Night.
 GRIEG—With a Water Lily.
 HANDEL—Lord to Thee (Theodora).
 O Thou that Tellest (Messiah).
 Thou Shalt Bring Them in (Israel in Egypt).
 HATTON—The Enchantress.
 HULLAH—Three Fishers.
 LIDDLE, S.—Abide With Me (D flat).
 MASSENET—Bonne Nuit.
 MENDELSSOHN—Have Ye Not Heard (Elijah).
 Woe Unto Them (Elijah).

O Rest in the Lord (Elijah).
 But the Lord is Mindful of His
 Own (St. Paul).
 MERCADANTE — Ah S'estinto (Donna
 Caritea).
 La Charmante.
 Marguerite.
 Old French.
 ROBAUDI—Alla Stella Confidente.
 ROSSINI—Una Voce Poco fa.

STERN, L.—O for a Day of Spring.
 SULLIVAN—Love Not the World.
 SCHUBERT—Low Voices, Schirmer,
 Vol. 709.
 Margaret at the Spinning Wheel.
 TSCHAIKOWSKI—Spanish Serenade.
 TOURS—Because of Thee.
 WHITE—A Memory.
 Let Us Forget.

TENOR.

BALFE—Come Into the Garden,
 Maud.
 Good Night, Beloved.
 BARNBY—The Soft Southern Breeze
 (Rebekah).
 BEETHOVEN—Adelaide.
 Tenor Voices. Schirmer Edition
 Vol. 618.
 BLUMENTHAL—My Queen.
 CLAY — I'll Sing Thee Songs of
 Araby.
 COENEN—Lovely Spring.
 DVORAK—Gute Nacht.
 ELGAR—After.
 FLOTOW—M'Appari (Martha).
 GORING—O Vision Entrancing.
 The Willow.
 GOUNOD—Salve Dimora (Faust).
 HANDEL—Comfort Ye (Messiah).
 Total Eclipse (Samson).
 Sound an Alarm (Judas Macca-
 beus).
 Where'er You Walk (Semele).
 HAYDN—In Native Worth (Crea-
 tion).
 HOBBS—Phyllis is My Only Joy.
 JENSEN—Murmuring Zephyrs.
 LOEWE—Bell Warden's Daughter.

MENDELSSOHN — He Counteth All
 Your Sorrows (Hymn of Praise).
 If with all Your Hearts (Elijah).
 O Come Every One that Thirsteth
 (Elijah).
 Then Shall the Righteous (Elijah).
 MEYER-HELMUND—Gondolier's Song.
 RANDEGGER — Sleep, Dearest, Sleep.
 RICO—Spring Faith.
 RUBINSTEIN—The Falling Star.
 SALAMAN—I Arise from Dreams of
 Thee.
 SCHUBERT—Serenade.
 STAINER—My Hope is in the Ever-
 lasting (Daughter of Jairus).
 SULLIVAN—The Sailor's Grave.
 The Distant Shore.
 VERDI—Celeste Aida (Aida).
 La Donna e Mobile (Rigoletto).
 Ti sol Quest Anima (Attila).
 WALLACE—Let Me Like a Soldier
 Fall (Maritana).
 There is a Flower that Bloometh
 (Maritana).
 WAGNER—Walter's Prize Song (The
 Meistersingers).
 WHYTE, E.—With the Night.

BARITONE OR BASS.

BEACH, MRS. H.—Good Morning.
 Good Night.
 BENEDICT—Rage, Thou Angry Storm.
 BIZET—Toreador Song (Carmen).
 BINARD—If I Were King.

BUCK—Fear Not Ye, O Israel.
 CALLCOTT—Friend of the Brave.
 ELGAR—Like to the Damask Rose.
 ELLIOTT—Hybrias, the Cretan.
 FAURE—Les Rameaux.

GOUNOD—At the Smithy.
 Dio Possente (Faust).
 She Alone Charmeth My Sadness
 (Irene).
 Vulcan's Song (Phileman and
 Baucis).
 GREIG—Sunset.
 HANDEL—Honor and Arms (Sam-
 son).
 Thus Saith the Lord (Messiah).
 Why Do the Nations (Messiah).
 Recit. I. Rage, I. Melt, I. Burn
 (Acis and Galatea).
 Aria, O Ruddier Than the Cherry
 (Acis and Galatea).
 HAYDN—Recit. And God said
 (Creation).
 Air. Rolling in Foaming Billows
 (Creation).
 Now Heaven in Fullest Glory
 Shone (Creation).
 With Joy the Impatient Husband-
 man (The Seasons).
 HATTON—Homeward Bound.
 LOEWE—Henry the Fowler.
 MATTEI—O Hear the Wild Winds
 Blow.

MENDELSSOHN—I'm a Roamer.
 For the Mountains Shall Depart
 (Elijah).
 It is Enough (Elijah).
 O God, Have Mercy (St. Paul).
 MOZART—It You Would Dance (Se-
 vuol ballare). (Figaro.)
 Who Treads the Path of Duty.
 (Magic Flute).
 PINSUTI—Bedouin Love Song.
 Heaven and Earth.
 ROSSINI—Largo al Factotum (Bar-
 ber of Seville).
 Pro Peccatis (Stabat Mater).
 SCHUBERT—Resting Place (Aufen-
 thalt).
 SCHUMANN—The Two Grenadiers.
 Wanderer's Song (Wanderlied).
 SHIELD—The Wolf.
 SOMERVELL—Birds in the High Hall
 Garden.
 SULLIVAN—O Swallow, Swallow.
 (From the Princess.)
 Thou'rt Passing Hence.
 TSCHAIKOWSKI—Don Juan Serenade.
 VERDI—Infelice (Ernani).
 WEIDT—Watchman's Song.

For Teachers' Certificates, Diplomas, etc., and Fees, see pages 14 and 39
 to 42.

The Organ Department.

The Organ Department in the Toronto College of Music provides a systematic Course of Instruction in all schools of organ music. There is in the College Building a complete three-manual organ, adequate to every requirement of organ study and performance, and pronounced so by the celebrated Organists, Frederic Archer, Alex. Guilmant, and S. P. Warren. The Organ Faculty is composed of the eminent Toronto Organists: F. H. Torrington, Mus. Doc. (Tor.); W. E. Fairclough, F.R.C.O., All Saints' Church;

T. C. Jeffers, Mus Bae. (Tor.). Old St. Andrew's Presbyterian Church; Arthur Blakeley, Sherbourne Street Methodist Church, and others.

The study of the Organ includes a thorough knowledge of obligato playing, pedal playing, the art of accompanying Church and Oratorio music, and the requirements for concert playing.

Frequent recitals by eminent Organists, and also by the College students, are given on the College organ, and in the city Churches, with programmes of the best music of all schools and in all styles, from Bach to Wagner.

Pupils are required to have studied the Piano before taking the Organ Course.

Students taking the Organ Course are advised to commence the study of Harmony, and, if possible, to take at least a partial course in Vocal Culture, a knowledge of which will be found valuable in the training of Choirs; this with a view to fit the student for practical Church work.

The classes in playing (Pianoforte) are also recommended as valuable opportunities for acquiring proficiency in sight reading, scores, etc.

Classes are held under the direction of Dr. Torrington, and W. E. Fairclough, F.R.C.O., for the study of choir training and service playing.

Students may arrange for Lessons and practice during the day, and also in the evenings. These arrangements must be made in the office.

SPECIFICATIONS OF THE COLLEGE ORGAN.

Built by S. R. Warren & Son.

Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.
Compass of Manuals, CC to C, 61 notes. Compass of Pedals, CCC to F, 30 notes.

GREAT ORGAN.

1. Open Diapason	Metal 61 notes,	8 foot
2. Viol di Gamba.....	61 "	8 "
3. Dolce	49 "	8 "
4. Doppel Flute	61 "	8 "
5. Stopped Diapason, Bass	61 "	8 "

6 Octave	Metal	61 notes,	4 foot
7. Twelfth	61	"	2/3 "
8. Fifteenth	61	"	3 "
9. Trumpet	61	"	8 "

SWELL ORGAN.

10. Bourdon		40 notes,	16 foot
11. Open Diapason	Metal	61	" 8 "
12. Viol di Gamba		49	" 8 "
13. Stopped Diapason		61	" 8 "
14. Traverse Flute		61	" 4 "
15. Cornopean	Metal	61	" 8 "
16. Oboe and Bassoon		61	" 8 "

CHOIR ORGAN.

17. Dulciana	M. & W.	61 notes,	8 foot
18. Melodia		61	" 8 "
19. Harmonic Flute	Metal	61	" 4 "
20. Harmonic Piccolo		61	" 2 "
21. Clarinet		49	" 8 "

PEDAL ORGAN.

22. Bourdon	Wood	30 notes,	16 foot
23. Sub Bass	"	30	" 16 "

MECHANICAL REGISTERS.

- | | |
|---------------------|---------------------|
| 24. Swell to Great. | 26. Great to Pedal. |
| 25. Swell to Choir. | 27. Swell to Pedal. |

28. Choir to Pedal.

Two Compositions Great Organ.

Two Compositions Swell Tremulant.

Organ.

REQUIREMENTS FOR EXAMINATIONS.

FIRST ORGAN EXAMINATION.

Candidates for this Examination must prepare:—

1. Technical Exercises,—Consisting of manual and pedal scales, easy trios, etc: (See list.)
2. Compositions,—Six, which must be in different styles and include one Bach number. (See list.)
3. Sight Playing,—To play a composition selected by the examiner.
4. Transposition,—To transpose an easy chant into another key within the interval of a minor third, above or below. (See lists.)

Technical Exercises to be selected from the following (or any other good School):

Bests' Art of Organ Playing.
Clemens' Pedal Technique.

Rineck's Organ School.
Stainer's Organ Primer.

Compositions to be selected from the following:—

- | | |
|--|---|
| BACH, J. S.—Alla Breve in D, Vol. 8 (Peters'). | MERKEL—Allegro in C (Org. Comp. Novello, No. 10). |
| Eight Small Preludes and Fugues, Vol. 8. | Three Short Pieces (Org. Comp. Novello, No. 11). |
| Peters' Edition (any one). | REA, W.—Larghetto in E flat. |
| Prelude in A minor, Vol. 4, No. 13 (Peters'). | RHEINBERGER—Ten Trios, Op. 49 (any two). |
| CALKIN, GEORGE—Soft Voluntaries (Novello) (any two). | RINCK—Postlude in F (Organ School, part 4). |
| FAULKES—Two sketches (Schirmer). | SALOME—Grand Chorus in G (Ten Pieces, Vol. 1). |
| GADE—Allegretto in C, Op. 22. | SAINT-SAËNS—Communion in E, Op. 13. |
| GUILMANT—Communion in G, Op. 15. | SMART—Six Short and Easy Pieces (any one), Novello. |
| Elevation in A flat. | March in G (Org. Comp. Novello, No. 13). |
| March in F from the Practical Organist. | STAINER—Adagio in E flat Fantasia in E minor. |
| Melody in A flat, Op. 17. | (Organ Primer, Novello, Nos. 122 and 123). |
| KINDER—Berceuse (Schirmer). | WEST, JOHN E.—Three Preludes, Op. 26 (any two). |
| LEMMENS—Sortie: Offertoire (from the Organ School). | |
| MENDELSSOHN—Air and Variations in D, Op. Posth. | |
| Andante Tranquillo, from Sonata No. 3. | |

FIRST ORGAN TESTIMONIAL.

Candidates passing the First Organ Examination will receive the Toronto College of Music First Organ Testimonial, and should pass the Senior Rudiments Examination, which is necessary for the Second Organ Testimonial. (For Fees, see page 14.)

SECOND ORGAN EXAMINATION.

Candidates taking the College course must take the Examinations in the order of First, Second and Third. This ruling cannot be waived.

Candidates for the Second Organ Examination must prepare:—

1. Sight Playing,—(a) A Composition for the Organ,—selected by the Examiner. (b) A Vocal Score,—selected by the Examiner.
2. Transposition,—To transpose a Hymn Tune or Chorale.
3. Figured Bass,—To Harmonize a figured bass.
4. Compositions,—Six, which must be in different styles,—to be selected from the following:—

- BACH—Fugue in G minor, Vol. 4, No. 7.
 Prelude and Fugue in C minor, Vol. 4, No. 5.
 The Slow Movements from the Trio Sonatas, 2, 3, and 4 (any one).
- BACHE, F. E.—Andante and Allegro (Cocks).
- BUCK, DUDLEY—"The Holy Night" (Tone Picture).
- DEMAREST—Canteline (Schirmer).
- DESHAYES—Prelude in D (Schirmer).
- DUBOIS, TH.—Marche du Procession; in D.
- GUILMANT—Canzona in A minor; Elevation in A flat.
 Marche Religieuse in F, Op. 15.
 Pastorale, from Sonata 1.
 Postlude in F. (The Practical Organist.)
 Prayer in E flat.
- HESSE, A.—Air and Variations in A flat; Theme and Variations in A.
- HOLLINS, A.—Grand Choeur in G minor.
- LACHNER, R.—Sonata I., in A minor (Novello).
- LEMARE, E. H.—Elegy in G.
 Marche Solennelle (Novello).
 Pastorale in E.
- LEMMENS—Allegretto in B flat.
 Marche Triomphale (Organ School).
- LUCAS—Meditation, in A flat, Op. 27 (Schott).
- MENDELSSOHN—Prelude in D minor, No. 3.
 Sonatas II., V. (either one).
- MERKEL—Adagio in E, Op. 35.
 Postludium in D.
 Prelude in E flat, Op. 100, No. 1.
 Three Andantes, Op. 144 (any one).
- PARKER, H. W.—Melody and Intermezzo (Schirmer).
- REA, W.—Air and Variations in A.
- RHEINBERGER—Trio in C, No. 2, from Ten Trios, Op. 49.
- SALOME—Canon in F (Three Canons).
 Cantilene in A minor.
 Grand Chorus in E flat (Ten Pieces, Vol. I.)
 Offertoire in D flat.
 Offertoire in A minor (Ten Pieces, Vol. I.)
- SAINT-SAENS—Benediction Nuptiale.
- SILAS—Andante in C (Novello).
 Andante in D (Novello).
- SMART—Allegro Pomposo, No. 12, (from Henry Smart's Organ Book, Boosey).
 Andante Grazioso in G.
 Moderato in D.
 Six Short and Easy Pieces (any one), Novello.
- Pastorale No. 3; Moderato con moto, No. 11.
 Three Andantes (Ashdown, any one).
- WOLSTENHOLME—Cantilene in A flat.
 The Question.
 The Answer.

SECOND ORGAN TESTIMONIAL.

Candidates passing the Second Organ Examination will not receive the Toronto College of Music Second Organ Testimonial until they have passed the First Organ and Senior Rudiments Examinations. (For Fees, see page 14.)

THIRD OR FINAL ORGAN EXAMINATION.

Candidates for this Examination must prepare:—

1. Sight Playing.—To play an extract of a four part Vocal Score, selected by the examiner.
2. Accompaniment.—(a) To play the accompaniment to an Anthem.—selected by the examiner. (b) To play their own arrangement of the accompaniment of an Oratorio Chorus.

3. Transposition,—To transpose a Chorale into another key.
4. Modulation,—To modulate from one key to another.
5. Extemporization,—To play a given theme, in proper form and rhythm.
6. To answer questions on the construction of the Organ and treatment of the instrument.
7. Compositions,—Six, which must be in different styles,—to be selected from the following:—

- BACH—Fantasia and Fugue in C minor, Vol. 2, No. 4.
 Prelude and Fugue in A major, Vol. 2, No. 3.
 Toccata and Fugue in D minor, Vol. 4, No. 4.
 Toccata in F.
 Trio Sonata in E flat, 1st movement.
- BARTLETT, H. N.—Toccata (Schirmer).
- BOELY—Toccata in B minor (Augener).
- BOSSI—Etude Symphonique, (Schirmer).
- D'EVRY—Meditation and Toccata.
- DUBOIS—Toccata in G.
- FREYER—Concert Fantasia, Op. 1.
- FINK—Sonata No. 2, in E flat.
- GIGOUT—Rhapsodie on Christmas Hymns.
- GRISON—Cantabile in G major, (Schirmer).
- GUILMANT—Caprice in B flat, Op. 20.
 Morceau de Concert, Op. 24;
 Sonatas, 1; 2.
- HANDEL—Concerto No. 2, in B flat (First Set).
- HESSE—Prelude and Fugue, in D minor, Op. 66 (Augener);
 Toccata in A flat (Augener);
 Variations on an Original Theme, in A flat.
- HOLLINS, A.—Andante in D. (Lemare Recital Series).
 Concert Overture in C minor (Novello).
- LEMARE, E. H.—Fantasia on the Tune "Hanover."
- LEMMENS—Fantasia in E minor (The Storm); Ite Missa est (Organ School).
 Sonata, O Filii; Sonata Pontificale.
- MENDELSSOHN—Sonatas 1; 3; 4; 6.
- MERKEL—Adagio in E, Op. 35.
 Fantasia and Fugue in A minor, Op. 104.
 Fugue on the name B.A.C.H., Op. 40.
 Sonata in A minor, Op. 137.
 Sonata in C minor, Op. 183.
- RAFF—Introduction and Fugue in E minor (Augener).
- RHEINBERGER—First Sonata in C minor.
 Sonata in A minor, Op. 98.
 Sonata in G, Op. 88.
- SCHUMANN—Six Fugues on the name of Bach (any one).
- SMART—Con moto Moderato en forme d'Ouverture (Ashdown).
 Fantasia with Chorale in G.
 Postlude in D (Novello).
- TOPFER—Concertstück (Cocks).
- WESLEY, S. S.—Choral Song and Fugue.
- WIDOR—Toccata (First Movement), from Symphony IV.; Andantino Quasi Allegretto (Third Movement), from Symphony V.
- WOLSTENHOLME—Sonata in the style of Handel.

For Certificates, Diplomas, and Fees, see pages 14 and 39 to 42.

Violin.

REQUIREMENTS FOR EXAMINATIONS.

PRIMARY EXAMINATION.

Candidates for this Examination must prepare:—

Technical Exercises,—To be selected from the following, or any other good School:—

De Beriot Violin School, Book I.
Grun—Violin Method.

Hermann School for Violin, Bk. I.
Kayser, Op. 20, Book I.

Compositions,—Two Compositions will be required:—

DAUBE—Petite Valse.
Romance et Tyrolienne, Op. 21.

WEISS—Little Melodies in the first position, Op. III, Part I.

PRIMARY VIOLIN TESTIMONIAL.

Candidates passing the Primary Violin Examination will receive the Toronto College of Music Primary Violin Testimonial. (For Fees, see page 14.)

FIRST VIOLIN EXAMINATION.

Candidates for this Examination must prepare:—

1. *Sight Playing*,—To play at sight a Composition selected by the Examiner.

2. *Scales*,—To play the major scales, compass two octaves.

3. *Studies*,—Three in different styles, and by at least two Composers, to be selected from the following:—

DE BERIOT—Violin School 1.

DONT—Op. 38, 1 and 2.

HERMANN—Scales 2.

HERMANN—School for Violin.

KAYSER—Op. 20, Book 1.

PLEYEL—Op. 48; Op. 23.

SCHRADIECK—Ecole de la Technique
du Violin, Part 1.

SITT—Op. 32, Book 3.

4. *Compositions*,—Six, in different styles and by at least two Composers, to be selected from the following:—

CORELLI—Album (one number).

DANCLA—Air Varie, Op. 89, 1; 3.
Op. 123; Suite 2.

DAUBE—Invitation a la Valse.

La Derniere Rose.

Le Chant de Bivouac.

Mazurka de Salon.

FARMER, HENRY — Fantasia on
"Faust."

Fantasia on "Maritana."

GLUCK—Andante.

GOUNOD—Meditation.

GUSTAV VON KROSS—Berceuse.

HAUSER—Vol. 1 (any number).

MARSICK—Sylvia, No. 10, Barcarolle
and Pizzicati.

TOURS, BERTHOLD — Thirty Melodies,
Vol. II., Novello Ed.

VIOLIN ALBUM—1 and 2 (Augener),
one number.

VIOLIN CLASSICS—(Schirmer Ed.) one
number.

FIRST VIOLIN TESTIMONIAL.

Candidates passing the First Violin Examination will receive the Toronto College of Music First Violin Testimonial, and should pass the Senior Rudiments Examination, which is necessary for the Second Violin Testimonial. (For Fees, see page 14.)

SECOND VIOLIN EXAMINATION.

Candidates taking the College course must pass the Examinations in the order of First, Second and Third. This ruling cannot be waived.

Candidates for the Second Violin Examination must prepare:—

1. *Sight Playing*,—To play at sight a Composition selected by the examiner.

2. *Scales*,—To play the major and minor scales, compass three octaves.

3. *Studies*,—Four, in different styles and by at least two Composers,—to be selected from the following:—

CASORTI—Technique of the Bow.

DONT—Op. 37 (Schirmer).

FIORILLO—36 Studies.

KAYSER—Op. 20, No. 2.

KREUTZER—42 Studies (Schirmer).

MAZAS—Op. 36, Book 1.

4. *Compositions*,—Six, in different styles and by at least two Composers, to be selected from the following:—

ALARD—Les Maitres Classiques du

Violin (any one).

BACH—J. S. Sarabande, Loure.

BEETHOVEN—Romance in F.

CAMPAGNOLI—Romanze.

CHOPIN—Nocturne, Op. 9, No. 2.

DE BERTOT—Airs Varies, 4 and 7
either one).

Violin School, Book 2.

FIELD—Nocturne.

GLUCK—Andante.

HANDEL—Bourree.

Largo.

HUMMEL—Romance.

JOACHIM—Romance, Op. 2.

MOZART—Menuet, Larghetto.

RAFF—Cavatina.

RAMEAU—Rigodon de Dardanus.

RIES—Op. 34, Nos. 1; 2; 3; 4.

RODE—Air Varie in G.

SCHUBERT—(Peters Edition).

Preghiera.

Violin Sonatinas (any one).

SPOHR—Barcarolle.

SVENDSON—Romance.

WEBER—Andante.

WIENIAWSKI—Mazurkas (any one).

WILHELMJ—Swedish Melody.

SECOND VIOLIN TESTIMONIAL.

Candidates passing the Second Violin Examination will not receive the Toronto College of Music Second Violin Testimonial until they have passed the First Violin and Senior Rudiments Examinations. (For Fees, see page 14.)

THIRD OR FINAL VIOLIN EXAMINATION.

Candidates for this Examination must prepare:—

1. *Sight Playing*,—To play at sight a Composition selected by the examiner.

2. *Scales*,—To play the scales in thirds, sixths and octaves.

3. *Broken Chords*,—To play broken chords in all keys.

4. *Studies*,—Six, in different styles and by different Composers,—to be selected from the following:—

DE BÉRIOT—Violin School, Book II.
DANCLA—Op. 73.
DONT—Op. 37 (Schirmer).
FIORILLO—36 Studies.
LEONARD—Op. 21, Book 1.

MAZAS—Op. 36, Book 2.
RODE—24 Caprices.
SCHRADIECK—Ecole de la Technique
du Violin. (Part 3.)
TARTINI—The Art of Bowing.

5. *Compositions*,—Six, in different styles and by different Composers,—to be selected from the following:—

BACH—Violin Concerto in A minor.
BEETHOVEN—Kreutzer Sonata.
Romance in G.
Sonatas (any one).
DE BÉRIOT—Concertos Nos. 7 and 9
first or last two movements of
either one).
FIRST—Fantasia de Ballet.
HANDEL—Sonata in A major.
HAUSEN—Hungarian Rhapsodie.
MENDELSSOHN—Concerto.
MOZART—Concerto in A major.
RODE—Concertos (any one).

SCHUMANN—Violin Sonatas (any
one).
SPOHR—Concertos Nos. 2; 8; 9; 11.
TARTINI—Sonata in D minor.
Sonata in G minor.
Variation sur une Gavotte de
Corelli.
WAGNER—Albumblatt.
WIENIAWSKI—Ballade and Polonaise,
Op. 38.
Legende, Op. 22.
Second Polonaise.

For Certificates, Diplomas, and Fees, see pages 14 and 39 to 42.

Violoncello.

REQUIREMENTS FOR EXAMINATIONS.

FIRST VIOLONCELLO EXAMINATION.

Candidates for this Examination must prepare:—

Studies,—One book, to be selected from the following:—

COSSMAN—(Scott No. 22057).
DOTZAUER—Op. 47, Exercises First
vol. Breitkopf and Hartel.
Op. 120, Studies of Progressive
Difficulty (Challier).

DOTZAUER—Op. 160, Exercises (Hoff-
meister).
KUMMER—Op. 57, Studies.
SCHRODER—Op. 31, First Studies
(Peters').

Compositions,—Four, by different Composers, are required:—

DAVISA, W.—Valse Impromptu.
GODARD—Berceuse.
GOLTERMANN—Etude Caprice.
La Reve.
Notturmo, Op. 59, No. 1; Op. 125,
No. 1.

RUBINSTEIN—Romance.
SCHUMANN—Slumbersong.
SQUIRE, W. H.—Serenade.
ZOELLER, C.—Chrysanthemums, No.
2, 3, 4, 6. (Any two.)

FIRST VIOLONCELLO TESTIMONIAL.

Candidates passing the First Violoncello Examination will receive the Toronto College of Music First Violoncello Testimonial, and should pass the Senior Rudiments Examination, which is necessary for the Second Violoncello Testimonial. (For Fees, see page 14.)

SECOND VIOLONCELLO EXAMINATION

Candidates taking the College course must pass the Examinations in the order of First, Second and Third. This ruling cannot be waived.

Candidates for the Second Violoncello Examination must prepare:—

Studies,—Six, by different Composers, to be selected from the following:

COSSMAN—Scales Three Octaves (Whitehouse).	GRUTZMACHER—Op. 38, Technologie (Peters').
DOTZAUER—Op. 54, Studies (Second vol.) ; Op. 70, Studies (Third Vol.)	MERK—Op. 11, 20 Exercises (Haslinger).
FRANCHOMME—Op. 35, 12 Etudes (Schott).	WERNER—Op. 14, Studies (Hofmeister).

Compositions,—Four, by different Composers,—to be selected from the following:

BEETHOVEN—Cello Sonatas (any movement).	MENDELSSOHN—Songs Without Words (any one).
CHOPIN—Nocturne (any one).	POPPER, DAVID—Gavotte.
GOLTERMANN—Alla Polacca. Op. 65, Fourth Concerto.	ROMBERG—Airs Suedois (Peters' 2023a).
Op. 76, Fifth Concerto.	Concertino, etc. (Peters').
	SCHRODER—Op. 55 Concerto.

SECOND VIOLONCELLO TESTIMONIAL.

Candidates passing the Second Violoncello Examination will not receive the Toronto College of Music Second Violoncello Testimonial until they have passed the First Violoncello and Senior Rudiments Examinations. (For Fees, see page 14.)

THIRD VIOLONCELLO EXAMINATION

Candidates for this Examination must prepare:

Studies,—Six, by different Composers,—to be selected from the following:

BACH—Six Sonatas for Violoncello (Peters').	GOLTERMANN—Op. 30, Concerto D minor (Andre).
DOTZAUER—Op. 158, Studies, Fourth Vol. (Breitkopf and Hartel.)	KUMMER—Op. 41, 8 Grandes Etudes (Merseur).
DUPORT—21 Exercises (Kistner).	MERK—Op. 26, 6 Etudes (Haslinger).
FRANCHOMME—Op. 7, First Vol. (Hofmeister).	SERVAIS—Op. 11 6 Caprices (Schott).
	WHITEHOUSE—Scales Three and Four Octaves.

Compositions,—Two, by different Composers (and one Concerto complete),—to be selected from the following:—

ARNOLD—Op. 1, First Concerto.

Op. 2, Second Concerto.

Op. 3, Third Concerto (Andre).

BRUCH—Kolnidi.

FRANCHOMME—12 Etudes, Op. 35.

GOLTERMANN—Concerto in A minor.

Concerto in D minor.

KLENGEL, J.—Polonaise, Op. 12.

MENDELSSOHN — Variations Concertantes (any movement).

Sonatas.

POPPER, DAVID — Rhapsodie Hongroise.

ROMBERG — Op. 57, Concertino (Schutt).

Concerto, Op. 2.

For Certificates, Diplomas, and Fees, see pages 14 and 39 to 42.

VIOLA, DOUBLE BASS AND WIND INSTRUMENTS

Candidates for Viola, Double Bass, and Wind Instruments Examinations will be given a list of Studies and Compositions, upon application.

FIRST MANDOLIN EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*,—All major scales, two octaves, in quarter and eighth notes.

2. *Chords*,—In major keys.

3. *Sight Reading*,—To read at sight a Composition selected by the Examiner.

4. *Studies*,—To be selected from De Christafaro Studies, Vol. I., Nos. 10, 13, 17, 18, 20, 21, 22.

5. *Selections* from the following Compositions:—

BRAGA—Angels' Serenade.

DANCLA—Six Airs Varie.

DEPRET—Souriere d'avril.

DUFFELL—Prince Charming.

HANDEL—Largo.

HAUSER—Cradle Song.

KELER BELA—Lustspiel Overture.

LONGE—Flower Song.

STRATTON—Reverie.

THOMAS—Simple Aven.

TELL, WM. (arr Tipoldi)—The Two Tyroleans.

SECOND MANDOLIN EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*,—Major and minor, harmonic and melodic, quarter, eighth, sixteenth notes.

2. *Sight Reading*,—To play at sight a Composition to be selected by examiner.

3. *Studies*,—De Christafaro, Nos. 26, 27, 30, 33. (Tests will be made from De Christafaro recreations, with reference to phrasing and interpretation.)

4. *Compositions*,—To be selected from the following:—

ADAMS, STEPHEN—The Holy City.

BEETHOVEN—Andante.

GOUNOD (arr. Ernst)—Minuetto.

MASCAGNI—Intermezzo.

MENDELSSOHN—Spring Song.

RUBINSTEIN—Melody in F.

SCHUMANN — Traumerie and Romance.

TOBANI—Hearts and Flowers.

VINCENT, LEON—(Arr.) Daughter of Love.

WAGNER—Romance from Tannhauser.

WEBER—Bon Jour Polka.

THIRD MANDOLIN EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*.—All major and minor scales, harmonic and melodic, also chromatic, in quarter, eighth, and sixteenth notes.

2. *Scales*.—In thirds, sixths, octaves, in major keys. (Tests will be made in scales in all positions.)

3. *Sight Reading*.—To play at sight a Composition selected by examiner.

4. *Studies*.—Selected from De Christafaro, Vol. II., and Pettine-Duo playing.

5. *Compositions*.—Selected from the following:—

BRAHMS—Hungarian Dance No. 5.

SEIGLE—Valse de Concert.

CHOPIN—Nocturne, Op. 9, No. 2.

SHIBLY—Reverie, Duo.

ERNST—Gypsy Dance.

STODDARD—Berceuse.

FAUCHFUX—Nocturne; Reverie.

WAGNER—Spinning Song (from Flying Dutchman).

GOUNOD—Meditation.

MICHELS—Czardas, No. 2.

Thou Sublime Sweet Evening Star, Duo.

Serenade Joyeuse.

RAFF—Cavatina.

WEINIAWSKI—Kwiawiak.

SCHUBERT—Serenade.

FIRST GUITAR EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*.—All major and minor scales, in quarter and eighth notes.

2. *Chords*.—In all major keys.

3. *Arpeggios*.—In all major keys. (Technical tests for right and left hands from Carcassi Technical Studies.)

4. *Studies*.—Carcassi, Nos. 1, 4, 5, 7, 10, 13.

Harder, Progressive Studies.

Legnani, 36 Caprices in all major and minor keys, Op. 20.

5. *Sight Reading*.—Composition to be read at sight, selected by examiner.

6. *Compositions*.—Selected from the following:—

BROCKMEYER—Squirrel Dance.

PEARSON—Transcription of Sacred Songs. (Selections from).

CARCASSI—6 Caprices (any one).

REGONDI—1st Air Varie.

DE LANO—Longing.

ROMEREO—Barcarole.

FOLWELL—Mountain Rivulet.

ROMEREO—Wayside Gavotte.

FREY—Minor Waltz.

VERDI—Sleep, Gentle Mother.

JENNINGS—Ostevideo Waltz.

WILLIAMS—Bass Note Waltz.

MERTZ—Evening Star.

SECOND GUITAR EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*.—All major and minor scales, harmonic and melodic, in quarter, eighth and sixteenth notes; also scales in second and fourth positions.

2. *Chords*.—In all major and minor keys, solid and broken.

3. *Arpeggios*.—In all major and minor keys. (Technical tests from Carcassi Technical Studies.)

4. *Studies*,—Carcassi, Graded Studies, Nos. 2, 3, 6, 8, 9, 11, 12, 16, 17, 20.
Progressive Studies Nos. 1, 3, 6, 7, 11, 13, 16.
Harder, Progressive Studies.
Harder, F Son., 24 Exercises, Op. 35.

5. *Sight Reading*,—Composition, selected by examiner, to be read at sight.

6. *Compositions*,—To be selected from the following:—

BROCKMEYER—Imperial March.

Spring Lake.

Sweet Memories Waltz.

CARCASSI—Op. 44, 3 Swiss Airs.

CARULLI—3 Sonatas (any one).

DE LANO—Moorish Dance.

FODEN—Floral Gavotte.

HAUSER—Cradle Song.

HITZ—Pastoral.

LOPES—Guitar March.

MICHEL—German Air.

MOSZKOWSKI—Spanish Dance.

REGLNDI—Reverie, Op. 19.

ROMEREO—Song of the Mermaids.

WESSENBURG—Loreley.

THIRD GUITAR EXAMINATION

Candidates for this Examination must prepare:—

1. *Scales*,—In thirds, sixths, octaves, tenths, in all major keys; also scales in fifth, seventh and ninth positions.

2. *Studies*,—Carcassi, Graded Studies, Nos. 18, 19, 21, 23, 25, 35, 38, 40, 48.
Progressive Studies, Nos. 2, 4, 5, 9, 12; 19, 20, 22.
Carcassi, F, Son. 12 etudes, Op. 29.

3. *Sight Reading*,—Composition selected by examiner, to be read at sight.

4. *Compositions*,—Selected from the following:—

BEETHOVEN—Adagio.

BEETHOVEN—Funeral March.

CARCASSI—3 Sonatas (any one).

6 Airs Varies.

CHOPIN—4 Mazurkas (arr. by Bobrowicz).

GURLITT—Morning Prayer.

HOLLAND—Sicilian Mariner's Hymn.

MENDELSSOHN—Spring Song.

PADOVETZ—Introduction and Variations on a Hungarian Air.

RAFF—Cavatina.

ROMEREO—Peruvian Air.

Prayer.

RUBINSTEIN—Melody in F.

SEAMON—Love's Token.

WAGNER, R.—Evening Star.

WEINIAWSKI—Kwiawiak.

Orchestral Department

THE TORONTO ORCHESTRA.

F. H. Torrington, Mus. Doc. (Tor.), Conductor.

THE TORONTO ORCHESTRA, although distinct in its organization from the College, is under the musical directorship of Dr. Torrington, and College students may become members of it. The advantage of giving a student the *actual work* of an orchestral musician, as a means of future usefulness, cannot be over-estimated, and in this respect the TORONTO COLLEGE OF MUSIC offers rare

opportunities, shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Dr. Torrington's guidance in the various orchestral and choral performances he has given.

College Theory Course

WRITTEN HARMONY, PIANO HARMONY, COUNTERPOINT, CANON AND FUGUE, INSTRUMENTATION AND ELEMENTARY ACOUSTICS, HISTORY OF MUSIC, MUSICAL FORM AND ANALYSIS.

A knowledge of the laws of harmony and composition is of great importance to the student of music. Although the pupil may be taught to play difficult compositions with technical correctness, without this information, still it is an essential study for anyone who desires to be a Musician, able to understand and interpret the works of the Masters.

This College has been the first to give practical recognition to this fact, by teaching theory in such a way that it will be of benefit to the student, at the keyboard, and in the study of music generally. In connection with the work, a definite course in Piano Harmony has been outlined, in order to develop the harmonic instinct of the student. Those who take this course will have a practical knowledge of all chord forms and progressions at the keyboard, as well as a more critical and definite understanding of the laws of harmony, the grammar of music.

The complete course extends over a period of three years, and includes the study of Harmony, Counterpoint, Canon and Fugue, Instrumentation and Elementary Acoustics, History of Music, Musical Form and Analysis.

JUNIOR RUDIMENTS

The Junior Rudiments Examination is based on Jousse's Catechism. This Junior Examination is not compulsory in taking the College course, but is intended to provide a thorough grounding in Rudiments in the simplest form.

JUNIOR RUDIMENTS TESTIMONIAL.

Candidates passing the Junior Rudiments Examination will receive the Toronto College of Music Junior Rudiments Testimonial. (For Fees, see page 14.)

SENIOR RUDIMENTS

The Senior Rudiments Examination consists of questions on the five clefs, notations and rests, time-rhythms, intervals, scales, enharmonic keys, abbreviations and embellishments, Italian terms, orchestral instruments, etc. Text books: The Rudiments of Musical Knowledge, by Dr. Pearce. This Examination must be taken before taking the Examinations in Harmony.

SENIOR RUDIMENTS TESTIMONIAL.

Candidates passing the Senior Rudiments Examination will receive the Toronto College of Music Senior Rudiments Testimonial. (For Fees, see page 14.)

Harmony

Note.—The Examination in Harmony is divided into two parts. The first part consists of a written Examination; the second part, of a practical Examination. Candidates are advised to procure from the College Registrar a copy of the Exercises and Examples used in the College Theory Classes. The price of these Exercises and Examples is 40c.

FIRST THEORY EXAMINATION

The First Theory Examination comprises:—

1. WRITTEN HARMONY, including questions and exercises on the Common Chord, the Dominant Seventh, Secondary Chords of the Seventh, the Dominant Ninth, the Leading and Diminished Sevenths, and Suspensions.

2. MUSICAL HISTORY. Bonavia Hunt's History of Music, pages 1 to 20 and 82 to 156; also Tables of Periods, as far as applicable.

3. PIANO HARMONY, including selections from the following:—

(a) Mental ear-training; ability to play from memory, in all keys, the first eight bars of the introduction of voice part (melody only) of the following numbers from Handel's "Messiah": No. 4, 7, 9, 12, 18, 20, 23, 30, 38, 45.

(b) Transposition of simple chorales or hymn tunes, not more than a tone higher or a tone lower.

(c) Playing from memory, in all keys, major and minor tonic chords in root positions and inversions, dominant ninths (root position only), dominant thirteenths (root position only), with proper resolutions, in various dispositions, and each to be followed by a cadence in four parts.

(d) Playing at sight from figured basses, up to the chord of the dominant seventh, with inversions.

(e) Treating each note of the chromatic scale in the upper part: 1st as root of major and minor tonic chords, and chord of dominant seventh (with all inversions); 2nd, as third of major tonic chord, third of minor tonic chord, and third of the chord of the dominant seventh; 3rd, as fifth of major and minor tonic chords, and chord of dominant seventh; 4th, as seventh of

dominant seventh; 5th, as diminished seventh; 6th, as dominant major and minor ninth; 7th, as dominant major and minor thirteenth; 8th, as added sixth. (See College Exercises and Examples.)

Each chord must be properly resolved and a cadence added. Four parts, close or open position. This exercise must be played rapidly and continuously on each note without pause.

(f) Continuation of sequences. The four sequences given in the College Exercises and Examples.

SECOND THEORY EXAMINATION.

The Second Theory Examination comprises:—

1. WRITTEN HARMONY, including more advanced questions on the work for The First Examination, with the addition of augmented sixths, thirteenths, chromatic or altered chords, the Harmonization of Melodies and Unfigured Bases, Modulation, Pedals and Chromatic or Altered Chords.

2. Analysis of a portion of some work, with regard to its chords, modulations, and elementary form, i.e., the phrase, section and sentence or period. (See Bannister's "Music," Chapter 34.)

(b) Counterpoint in two and three parts, including combined species in three parts.

3. Musical History. Bonavia Hunt's History of Music, pages 20 to 60; Art Summary, pages 82 to 156; and Tables of Periods.

4. PIANO HARMONY, including selections from the following:—

(a) Greater facility in exercise of clause "a," of First Examination.

(b) Ability to transpose to any key, a harmonic progression of twelve or more chords, of a marked rhythmical or sequential figure. This exercise will be supplied to the candidate twenty-four hours before the Examination, upon application to the Registrar. Preparation for this should be made during the preceding two years by transposing from memory, into all keys, various harmonic progressions of this character contained in piano-forte or organ works used by the candidate.

(c) Transpositions of more difficult chorales into any key not more than a major third higher or lower.

(d) Greater facility in exercise of clause "c," of First Examination.

(e) Playing at sight from figured basses up to chord of the thirteenth.

(f) Greater facility in exercise of clause "e," of First Examination, with augmented sixths added.

(g) Harmonization of all the major and minor scales. Four parts, open harmony.

(h) Modulation from any one key to any other by various means.

(i) Harmonization of Melodies. (See Vernham's "Harmonization of Melodies," Novello's primers.)

THIRD OR FINAL THEORY EXAMINATION.

The Third or Final Theory Examination comprises:—

1. HARMONY, up to five parts.

2. COUNTERPOINT, strict and free, up to five parts, including Double Counterpoint at the octave, tenth and twelfth.

3. CANON AND FUGUE. Canon at various intervals, in two, three, and four parts; Fugue in two, three and four parts up to Exposition.

4. MUSICAL FORM AND ANALYSIS of some selected score.

5. INSTRUMENTATION AND ELEMENTARY ACOUSTICS.

Candidates must also give evidence of a practical knowledge of the piano, organ, or some orchestral instrument.

THE THEORY TEXT BOOKS USED ARE:

Bridge and Sawyer's Harmony.

Bussler's Harmony.

Jadassohn's Harmony.

Prout's Harmony.

Stainer's Primer of Harmony.

Bridge's Primer of Counterpoint.

Cherubini's Counterpoint and Fugue.

Jadassohn's Counterpoint.

Prout's Counterpoint.

Prout's Double Counterpoint and Canon.

Richter's Counterpoint (Franklin Taylor's Edition).

Higg's Primer of Fugue.

Jadassohn's Canon and Fugue.

Prout's Fugue.

Stainer's Primer of Composition.

Prout's Musical Form.

Prout's Fugal Analysis.

Prout's Primer of Instrumentation.

Niemann's Catechism of Musical Instruments.

Bannister's Music.

Stone's Primer on the Scientific Basis of Music.

Tyndal on Sound.

Bonavia Hunt's History of Music.

Naumann's History of Music.

HARMONY, COUNTERPOINT, ETC., BY CORRESPONDENCE.

Students may arrange for Lessons in Harmony, Counterpoint, etc., by correspondence. Every point is clearly explained in writing, the student thus having the advantage of studying and re-studying the explanations given.

HISTORY OF MUSIC.

The College recognizes that in all branches of the study of Music broad culture should form the basis of all proficiency. The lectures given in the History of Music deal with the development of music in all its forms from the earliest age to the present, and also with the history of musical taste and culture in all countries and periods.

Theory Examinations, June 1909.

SENIOR RUDIMENTS.

T. C. JEFFERS, MUS. BAC. (TOR.),

Examiner.

TIME, 3 HOURS.

Value No.

16 1. Write the following Scales:

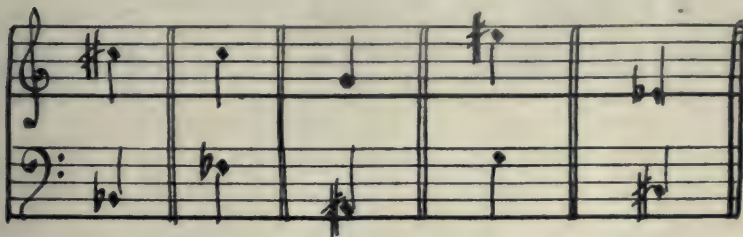
The Major Scales with the signatures of six flats and four sharps.

The Minor Scales with the signatures of five sharps (melodic) and two flats (harmonic). Four scales in all.

Mark the Semitones, and give the enharmonic equivalents with the number of the sharps or flats in the signatures.

8 2. The note A flat (or G sharp) appears in many Major and Minor Scales; give their keynotes and state briefly what degree it occupies in each. A figure opposite the letter will be sufficient.

10 3. Copy the following compound intervals, and under each write its name as a simple interval (*i.e.*, an octave nearer):



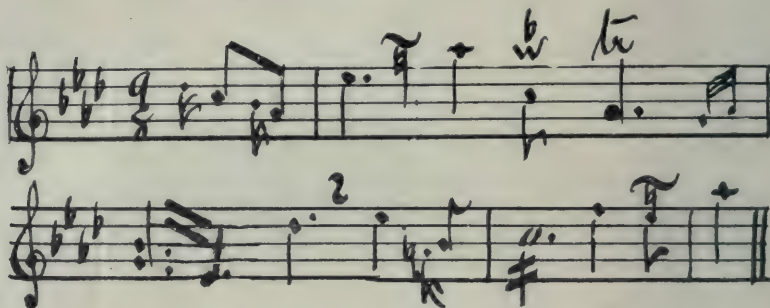
9 4. Write nine notes of different values, with their corresponding rests. Double-dot seven of them, and write the value under each.

8 5. Write examples of four measures each, well varied, of $\frac{6}{8}$ and $\frac{12}{16}$ time. Mark the strong and weak beats.

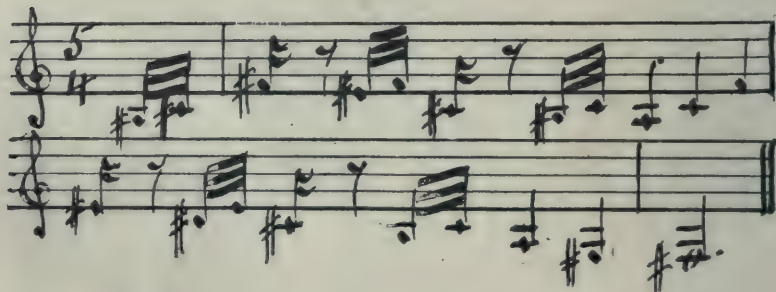
15 6. Define the following terms:
Stringendo; a piacere; pesante; risvegliato; dolce morendo;
amabile; cantabile; colla voce; con dolore.

Value No.

- 18 7. Write out in full notation the following passage containing abbreviations and embellishments. The exact value of each note must be accounted for, and the strict time of each bar maintained continuously:



- 8 8 Write the following example in the Alto and Tenor C clefs, and the bass F clef, maintaining the same pitch. Correct the time in the second line, and name the key in which it is written:



- 8 9. Transpose the above example a diminished fourth higher, and also (in the bass clef) a major seventh lower.

FIRST WRITTEN HARMONY.

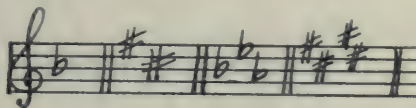
W. E. FAIRCLOUGH, F.R.C.O..

TIME, 3½ HOURS.

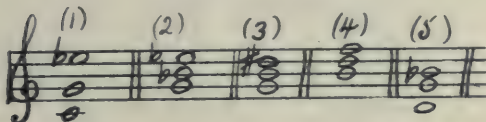
Examiner.

Value No.

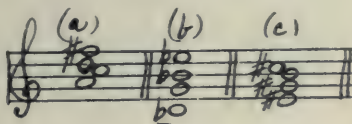
- 5 **1.** Between which degrees of the harmonic minor scale do the following intervals occur: Augmented 2nd, Diminished 4th, Diminished 5th, Major 6th, and Diminished 7th?
- 5 Write these intervals in the key of G minor.
- 5 **2.** (A) Write a Triad on the Dominant of each of the Minor Keys indicated by the following signatures:



- 8 (B) Describe the following chords: name a key to which each may belong, and say whether the chord is in its "original position" or in an "inversion."



- 6 **3.** Define "Concord," "Discord." Describe, as concords or discords, Dominant Sevenths, Common Chords and Diminished Triads.
- 10 **4.** Write the Dominant Seventh and its inversions in the key of D Minor and A Major.
- 5 Name the roots of the following chords:



- 8 After each of the above Chords write another, showing the proper resolution of the Discord.

Value No.

- 6 **5.** Write the perfect, imperfect and plagal cadences in the key of B flat major.
- 7 **6.** Write and resolve the chord of the Dominant Major ninth in the key of D. What name is given to the first inversion of this Chord?
- 7 Write and resolve the first inversion of the Dominant minor ninth in A minor. What other name is given to this chord?
- 18 **7.** Add treble, alto and tenor parts to the following figured bass:

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time with a key signature of one flat (B-flat major). The top staff contains four measures of music with notes and figured bass numbers below them. The bottom staff contains four measures of music with notes and figured bass numbers below them. The figures are: Measure 1: 7, 6, 4, 3; Measure 2: 6, 4, 3, 2; Measure 3: 4, 3, 2, 1; Measure 4: 3, 2, 1, 7. The bottom staff figures are: Measure 1: 4, 3, 2, 1; Measure 2: 6, 4, 3, 2; Measure 3: 4, 3, 2, 1; Measure 4: 3, 2, 1, 7.

- 10 **8** Analyse the numbered chords in the above, giving the roots of each.

FIRST HISTORY EXAMINATION.

W. E. FAIRCLOUGH, F.R.C.O.,

TIME, 2½ HOURS.

Examiner.

Value No.

- 11 **1.** Say what you know of the Music of the ancient Greeks. What instruments do we read of as having been used by them?
- 10 **2.** Give a table of the eight "Gregorian modes." Why are they so called?
- 15 **3.** Who was Adrian Willaert? What important position did he hold? What style of composition is he said to have introduced? To what school of music did he belong? Who was Willaert's most distinguished contemporary, and what two important improvements do we owe to him?
- 14 **4.** Who is said to have inaugurated the early English school of Music? Of what Belgian composer was he the contemporary? Give the names of some English musicians who flourished during Queen Elizabeth's reign.
- 17 **5.** Give the name of a celebrated composer associated with the early History of the Oratorio, and name his two best known works. What improvements were effected by him?
Give a brief description of the Oratorio as used at that time.
- 14 **6.** When was the Harpsichord introduced into England? What keyed instruments were in use before its introduction, and what English composers have written Music for them?
- 13 **7.** Give some account of the rise of the Belgian School. What was the special aim of the early Belgian composers and what were the principal failings of this School?
Give the names of the most important Musicians 1380-1600.
- 6 **8.** Give the name of one composition by each of the following:
Orlando Gibbons, Heinrich Schutz, Monteverde, Palestrina, Tallis, Carissimi.

SECOND WRITTEN HARMONY.

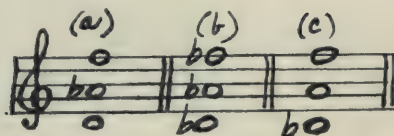
W. E. FAIRCLOUGH, F.R.C.O.,

Examiner.

TIME, 3½ HOURS.

Value	No.
100	1
200	2
300	3
400	4
500	5
600	6
700	7
800	8
900	9
1000	10
1100	11
1200	12
1300	13
1400	14
1500	15
1600	16
1700	17
1800	18
1900	19
2000	20
2100	21
2200	22
2300	23
2400	24
2500	25
2600	26
2700	27
2800	28
2900	29
3000	30
3100	31
3200	32
3300	33
3400	34
3500	35
3600	36
3700	37
3800	38
3900	39
4000	40
4100	41
4200	42
4300	43
4400	44
4500	45
4600	46
4700	47
4800	48
4900	49
5000	50
5100	51
5200	52
5300	53
5400	54
5500	55
5600	56
5700	57
5800	58
5900	59
6000	60
6100	61
6200	62
6300	63
6400	64
6500	65
6600	66
6700	67
6800	68
6900	69
7000	70
7100	71
7200	72
7300	73
7400	74
7500	75
7600	76
7700	77
7800	78
7900	79
8000	80
8100	81
8200	82
8300	83
8400	84
8500	85
8600	86
8700	87
8800	88
8900	89
9000	90
9100	91
9200	92
9300	93
9400	94
9500	95
9600	96
9700	97
9800	98
9900	99
10000	100

3 .1 What are these triads?



6 Introduce and resolve each of the above Chords: (A) in E flat major, (B) in A flat minor, (C) in B flat minor.

10 2. Write the following chords in the key of C sharp minor, and resolve them: (A) the secondary seventh on the supertonic, (B) the "added sixth," (c) the Diminished seventh, (D) the second inversion of the dominant seventh, (E) the first inversion of the 9 8 suspension on the tonic.

3. Write four short exercises showing the following modulations:

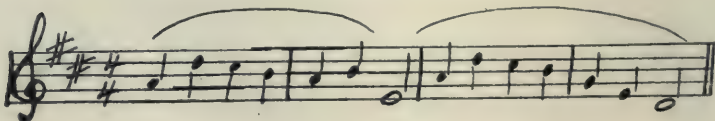
6 (A) From E major to C sharp minor, to F sharp minor, and back to E major.

(B) From D major to E flat major, by means of the augmented sixth.

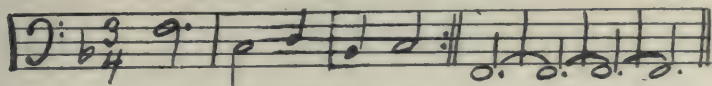
6 (c) From B flat major to A major by means of the "Neapolitan" sixth.

6 (D) From A minor to G minor, by means of the diminished seventh.

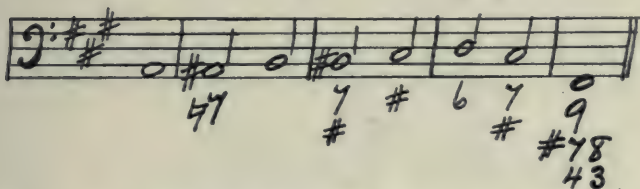
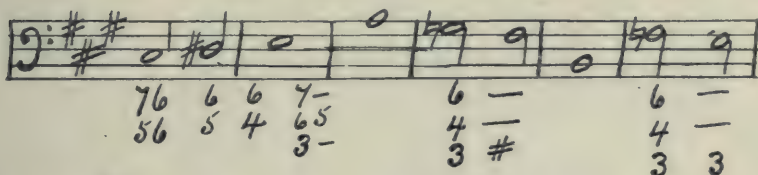
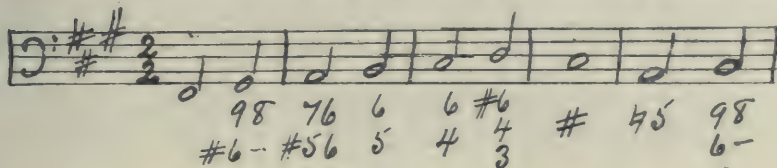
15 4. Add harmonies to the following melody:



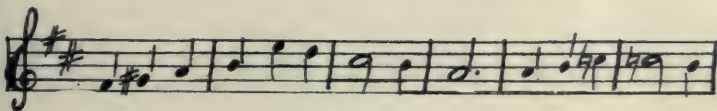
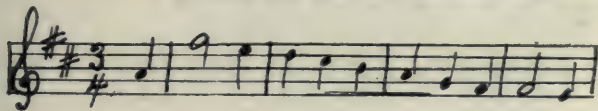
5. Harmonize the following ground bass, repeating it three times, and completing the exercise with a tonic pedal of four bars:



6. Add treble, alto and tenor parts to the following figured bass:



7. Analyze the following melody: i.e., divide it into sections and phrases, and mark the cadences and modulations:



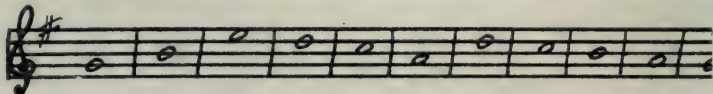
COUNTERPOINT.

W. E. FAIRCLOUGH, F.R.C.O.,
Examiner.

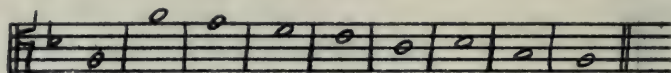
TIME, $2\frac{1}{2}$ HOURS.

Value No.

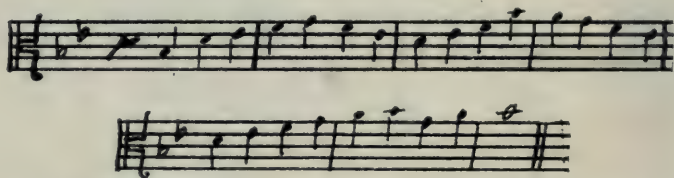
- 10 **1.** To the following canto firmo add an alto in the second species:



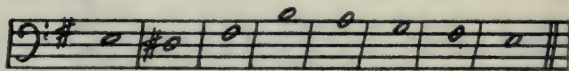
- 13 **2.** To the following canto firmo add a bass in the third species:



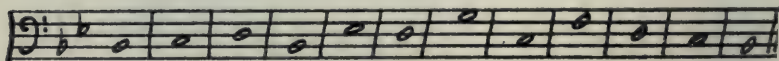
- 10 **3.** Write a canto firmo in the first species (whole notes) to the following counterpoint:



- 16 **4.** Add to this canto firmo a treble and a tenor, both in the first species:



- 17 **5.** To the following canto firmo add a treble in the fourth species (unbroken) and an alto in the first species:



- 16 **6.** Transpose the canto firmo of No. 2 a major sixth higher, place it in the treble clef, and add a bass in the 5th species.

- 18 **7.** Write the canto firmo of No. 4 in the key of its tonic major, and add two upper parts, both to be in the fifth species.

SECOND HISTORY.

W. E. FAIRCLOUGH, F.R.C.O.,

TIME, 2½ HOURS.

Examiner.

Value No.

- 8 **1.** Who is said to have been the first to make crude attempts at harmony? What was it like, and what name was given to it?
- 10 **2.** Give some account of the origin of the stave, and say how the C and F clef are derived.
- 12 **3.** The Belgian composers used plain song subjects on which to build their counterpoint. Who was the first to use his own subject? Give the dates of birth and death, say what position he held, and name some of his most distinguished pupils.
- 12 **4.** Who wrote "Missa Papae Marcelli"? Give an account of the event which led to its production.
- 15 **5.** Write a brief account of the life of Beethoven and give the names of some of his best known works.
- 12 **6.** What is the Hammerclavier? Name some of the earliest makers. What instrument did it supersede, and when?
- 9 **7.** Give the dates of the following: The production of Mendelssohn's "Elijah"; of Mozart's "Requiem"; of Handel's "Messiah"; of Bach's "Well Tempered Clavichord."
- 10 **8.** Name several well known compositions of Chopin. What are characteristic features of his piano music?
- 12 **9.** What are the following, and by whom were they written? Give dates:
Zauberflöte; Prodigal Son; Suites Anglaises;
Fliegende Holländer; Benvenuto Cellini; Dido and Aeneas.

University of Toronto



Founded by Royal Charter as King's College, 1827. These buildings first completed and occupied in 1859. Partially destroyed by fire in 1890, and rebuilt in 1891. First President was Right Rev. William Strachan, Bishop of Toronto. President is now Dr. Robert A. Falconer. Original endowments from the Crown, annual appropriation of the Legislature of Ontario, and fees of students, support the University. Toronto College of Music admitted to affiliation in 1890.

Department of Music

DEGREES OF BACHELOR OF MUSIC (Mus. Bac.)

AND DOCTOR OF MUSIC (Mus. Doc.)

The Degrees of Bachelor of Music and Doctor of Music are conferred by the University of Toronto upon students of Music who comply with the requirements of the curriculum in Music, prescribed by the Senate. Copies of the curriculum may be had upon application to the College Registrar.

Advantages of the Toronto College of Music Training

RECITALS AND CONCERTS.

RECITALS—Piano, Vocal, Organ—are given regularly in the College Hall. The programmes include solos, duets, trios, quartettes, quintettes, and concertos, for piano, with strings and full orchestra; arias, songs (secular and sacred), duets and concerted vocal numbers. Thus the College affords the students every opportunity to hear and perform the best compositions and thereby to acquire the self-reliance necessary to their success as public performers.

These Recitals act as a stimulus to students, and give parents, or anyone interested in music, opportunities to see the result of the College work in its various branches.

SATURDAY AFTERNOON RECITALS are intended to give students, from the primary to the most advanced grades, experience in appearing before an audience.

NOTE.—CONCERTS—The College students are strongly advised to hear the first-class artists who come to Massey Hall, Association Hall, etc., during the concert season.

Students can procure tickets at reduced rates through the College for these concerts.

ENSEMBLE WORK.

ENSEMBLE WORK—Piano and strings. Students who are sufficiently advanced can arrange for instruction and practice in Chamber Music—of the classical and modern composers—by the careful study of which a higher standing as pianists may be attained.

ORCHESTRAL EXPERIENCE.

ORCHESTRAL EXPERIENCE—Practical knowledge, gained by playing in the Orchestra, under Dr. Tarrington's direction, is an undoubted advantage to the student, who is thus qualified to take part in Oratorio, Cantata, and Orchestral Works of the great Composers.

Advanced students in Piano, Vocal, Violin, Violoncello, Organ and other work have the advantage of performing with full orchestral accompaniment, before Massey Hall audiences.



THE COLLEGE LIBRARY.

THE COLLEGE LIBRARY.

THE COLLEGE LIBRARY, representing the collection of half a century, and constantly being enriched with additional works, contains valuable treatises on Musical History, Biography, Encyclopædias, Reference Books of all kinds, as well as the leading Musical Journals and Periodicals. Dr. Torrington's collection of full scores

of Oratorios, Cantatas, Symphonies, and every kind of Orchestral Music, being available for reference, are particularly useful to students and conductors.

CONDUCTING.

CONDUCTING—A study of much importance—Students can arrange for lessons with the Musical Director of the College, in the Art of Conducting (Choir, Orchestra, Symphony or Oratorio).

CHOIR TRAINING.

CHOIR TRAINING—Singers, Organists, or Choir Directors can gain a general knowledge of Choir Training Under Dr. Torrington.

ALUMNI ASSOCIATION OF THE COLLEGE.

THE ALUMNI ASSOCIATION OF THE TORONTO COLLEGE OF MUSIC was instituted for the purpose of strengthening the bond of the graduates to their Alma Mater, of continuing the friendships formed by students during their college days, and to aid in the progress of true art, not only in the present, but for all time.

Communications from former students will always be gladly received by J. F. Tilley, 30 Slater St., and to all graduates who may read this announcement a cordial invitation is extended to revisit the College.

Miscellaneous.

INSTRUCTION in every department—practical and theoretical—is given under musicians of recognized ability. For list of teachers see pages 10 and 11.

STUDENTS in the several branches can arrange through the Secretary for lessons in the evening, and also in certain cases, for lessons at their own homes.

STUDENTS in the schools and colleges can take the Course in Music, at the Toronto College of Music.

INFORMATION *re* Testimonials, Certificates, Diplomas, Bachelor of Music, Doctor of Music, Scholarships, Medals, and Cash Prizes, see pages 14 and 27 to 32.

SHEET MUSIC—The College has a stock of standard instrumental and vocal compositions.

PIANO OR ORGAN PRACTICE—Students of the College can arrange at the College office for practice—piano or organ.

COLLEGE CALENDAR—The College Calendar is published annually the first of August, and will be mailed free to anyone applying for it.

RULES AND REGULATIONS—Pupils are requested to read carefully the rules and regulations on page 15, and to be governed thereby.



OFFICE, TORONTO COLLEGE OF MUSIC.

BOARD FOR OUT-OF-TOWN STUDENTS—A list of boarding houses is kept at the College, and students from a distance may come directly to 12 and 14 Pembroke Street, where every possible help will be given them.

INFORMATION BUREAU—General information in regard to Teachers' Positions, Soloists, Organists, Conductors, Choir Directors, and other professional matters, can be obtained at the College office, where applications are constantly received for graduates to fill such positions.

A Few Programmes.

The Annual Concert, in Massey Hall, Monday, November 2nd, 1908:

- MENDELSSOHN—"Caprice Brillante"
 (a) Olive Blain, Barrie.
 ROSSINI—Duo—"Quis est homo" (Stabat Mater).....
 (a) Margaret and Olive Casey, Toronto..
 BEETHOVEN—"Concerto" (C minor, 1st Movement).....
 (b) Dorothy B. Grahame, Toronto.
 VENZANO—"Magnetic Waltz"
 (a) Eveline Ashworth, Toronto.
 SCHUBERT-LISZT—"Fantasia Concerto"
 (a) Dollie Blair, Toronto.
 ROSSINI—Air—"Cujus Animam" (Stabat Mater).....
 (a) Albert Perrins, Toronto.
 LISZT—"Concerto" (E flat)
 (a) Alma Clarke, Toronto.
 DONIZETTI—Scena—"Regnava nel silenzio" (Lucia).....
 (a) Margaret Casey, Toronto.
 VERDI—Recit. and Aria—"Infelice" (Ernani)).....
 (d) Lorne Marshall, Toronto.
 RUBINSTEIN—"Concerto, Opus. 70—Andante, Moderato assai..
 (a) Mamie McDonald, Toronto.
 VERDI—Quartet—"Fairest daughter of the graces" (Rigoletto).
 (a) Margaret Casey, (a) Olive Scholey,
 (a) Albert Perrins, (d) Lorne Marshall.
 SAINT-SAENS—"Concerto"—Allegro scherzando, Presto.....
 (c) Lillias M. Boomer, London.
 VERDI—Sextette—"What from vengeance yet restrains me?"
 (Lucia)
 (a) Eveline Ashworth, (a) Olive Scholey,
 J. D. Richardson, (a) Albert Perrins,
 J. E. Fiddes, (d) A. V. Leitheuser.

All the above numbers with Orchestral Accompaniment.
Accompanist at the Piano—Dollie Blair.

Conductor—F. H. TORRINGTON, Mus. Doc.

(a) Pupil of F. H. Torrington, Mus. Doc.

(b) Pupil of T. C. Jeffers, Mus. Bac.

(c) Pupil of Albert Jordan, London, Ontario.

(d) Pupil of J. D. Richardson.

A Violin Recital by A. Easter Smith, F.C.V., assisted by Olive Scholey, Contralto, and Dollie Blair, Pianist, pupils of Dr. Torrington, Monday Evening, November 16th, 1908:

- GRIEG—Sonata in G. Violin and Piano.....
 (Lento doloroso), Allegro, Allegretto tranquillo,
 Allegro Animato
 (a) FRANZ—"In Autumn" Vocal
 (b) WRIGHT—"Song of Waiting" Vocal
 SCHUBERT—"Ave Maria" Violin
 GOSSEC—"Gavotte," Violin
 DE BERIOT—"Scene de Ballet" Violin
 PICCOLOMINI—"Whisper and I shall hear." Vocal. (Violin
 obbligato)
 SPOHR—"Scherzo," Violin
 VIEUXTEMPS—"Reverie," Violin
 G. F. COBB—"Harlequinade" Violin
 MERCADANTE CAVATINA—"Ah s'estinto ancor mi vuoi"
 (Donna Caritea). Vocal....
 A. EASTER SMITH—"Variations on the Maple Leaf." Violin.....

A Piano Recital, by Alma Victoria Clarke, pupil of Dr. F. H. Torrington, assisted by Olive Casey and Lillian Haggerty, pupils of Dr. F. H. Torrington, in the College Hall, Wednesday, February 3rd, 1909:

BEETHOVEN—Sonata Pathetique, Op. 13. Piano.....	
	"Grave"
	"Allegro di molto e con brio".....
	"Adagio cantabile"
	"Rondo"
TORRENTE—"Show Me Thy Ways." Vocal.	
	Lillian Haggerty.
CHOPIN—Ballade in G Minor. Piano.....	
VENZANO—Magnetic Waltz. Vocal	
	Olive Casey.
(a) VOGRICH—Staccato Caprice. Piano.....	
(b) MOSZKOWSKI—Tarentelle. Piano	
CHOPIN—(a) Nocturne, Op. 15, No. 2 Piano	
	(b) Impromptu, Op. 29,
	(c) Etude, Op. 10, No. 5
ROSSINI—Scena, "Bel Raggio" (Semiramide). Vocal	
	Olive Casey.
VERDI-LISZT—Rigoletto. Piano	

A Vocal Recital, by Olive Casey, Soprano, pupil of Dr. F. H. Torrington, assisted by Mamie McDonald, Pianist; Topley Thomas, Reader, in the College Hall, Wednesday Evening, March 3rd, 1909:

(a) HANDEL—Oh! Had I Jubal's Lyre, (Joshua)	
(b) Haydn—Recit.—"And God said": Air, "With Verdure Clad," (Creation). Vocal	
WEBER—Polacca Brillante. Piano	
(a) DE PINNA—Gaily Chant the Summer Birds. Vocal.....	
(b) ARNE—The Lass With the Delicate Air. Vocal.....	
(c) GOUNOD—Serenade. Vocal	
(a) SERVICE—The Call of the Wild. Reading.....	
(b) LAMPMAN—Spring on the River. Reading.....	
(c) DRUMMOND—The Family Laramie. Reading.....	
(a) VENANZO—Magnetic Waltz. Vocal	
(b) DONIZETTI—Recit.—"Fia dunque vero"; Cavatina, "O mio Fernando," (Favorita). Vocal	
* MOSZKOWSKI—Spanish Caprice. Piano	
(a) VERDI—Recit. "Sorta è la notte"; Cavatina, "Ernani, Ernani, Ernani inviolami," (Ernani). Vocal..	
(b) ROSSINI—Aria, "Bel Raggio lusinghier," (Semiramide)....	

A Recital, by Piano and Vocal Pupils of Dr. F. H. Torrington, in the College Hall, Wednesday Evening, March 10th, 1909:

(a) CHOPIN—Nocturne, E. flat. Piano.....	
(b) DOHLER—Study. Piano	
	Isabel Wingate.
(a) d'HARDELLOT—Invocation. Vocal	
(b) BARTLETT—The Day is Ended. Vocal	
	Evelyn Hall.
(a) CHOPIN—Nocturne, Op. 32, No. 2. Piano	
(b) CHOPIN—Valse, Op. 42. Piano	
	Marian Porter.
(a) GOUNOD—"Slumber Song." Serenade. Vocal	
(b) DR. ARNE—The Lass with the Delicate Air. Vocal	
(c) Rossini—Cavatina, "Bel Raggio." Vocal	
	Olive Casey.

VERDI-LISZT—Fantasia "Rigoletto."	Piano	Hazel Hicks.
(a) CHOPIN—Impromptu, in A flat, Op. 29.	Piano	
(b) MENDELSSOHN—Spinning Song.	Piano	
(c) WEBER—Rondo.	Piano	Olive Blain.
VERDI—"E Strano"		
"Ah fors e lui."	Vocal	Margaret Casey.
(a) MOSZKOWSKI—Spanish Caprice.	Piano	
(b) Slav Dance, Op. 46.	Piano	Mamie McDonald.
ROSSINI—Cavatina		
"Una voce poco fa" (Barber of Seville).	Vocal	Eveline Ashworth.
MENDELSSOHN-LISZT—Mid Summer Night's Dream.	Piano	
Wedding March and Elfin Chorus.		Alma Clarke.
MOHR—Duo, Two Pianos.		Marian Porter, Hazel Hicks.

A Piano Recital, by Alma Victoria Clarke, pupil of Dr. F. H. Torrington, assisted by Eveline Ashworth, Soprano; A. Easter Smith, Violinist; in the College Hall, Monday Evening, March 22nd, 1909:

BEETHOVEN—Sonata, Op. 27, No. 1.	Piano	
Andante, Allegro		
Allegro Molto e vivace.		
Adagio con espressione.		
Allegro vivace, Presto.		
(a) GODARD—Florian's Song.	Vocal	
(b) BECKER—Spring Time.	Vocal	
(a) MENDELSSOHN—Rondo Capriccioso.	Piano	
(b) GOTTSCHALK—Fantasia, Il Trovatore.	Piano	
BEETHOVEN—Sonata in F.	Violin and Piano	
Allegro, Adagio		
Scherzo, Rondo		
(a) HENSELT—"Were I a Bird to Thee I'd Fly."	Piano	
(b) BRASSIN—Nocturne, Op. 17.	Piano	
(c) MOSZKOWSKI—Caprice Espagnol.	Piano	
DONIZETTI—"O luce di quest'anima."	Vocal	
(Loucinda di Chamounix)		
(a) CHOPIN—Berceuse in D flat.	Piano	
(b) LISZT—Rhapsodie, No. 12.	Piano	

A Violin Recital, by pupils of Mr. A. Easter Smith, F.C.V., assisted by Miss Margaret Casey, Soprano; Miss Florence Smith, Accompanist; in the College Hall, Wednesday Evening, March 31st, 1909:

PLEYEL—Sonata, Op. 48, No. 4, Andante, Minuet and Trio,		
Theme and Variations		
Violin Class.		
GABRIEL-MARIE—La Cinquantaine.	Violin Solo	
C. W. Mollett.		
BISHOP—Lo! Here the Gentle Lark.	Vocal	
Margaret Casey.		
BURGMULLER—Murmurs of the Rhine, No. 3.	Violin Solo	
Irene Hackett.		
WOLSTENHOLME—Allegretto.	Violin Solo	
A. Easter Smith.		
BACH—Two Little Gavottes.	Violin Solo	
Ethel Bunker.		
MASCAGNI—Ave Maria (Violin Obligato).	Vocal	
Margaret Casey.		

GODARD—(a) Minuet.	Violin
(b) Serenata.	Violin
	A. Easter Smith, George King.
BURGMULLER—Murmurs of the Rhine, No. 2.	Violin Solo....
	Otto Wade.
DONIZETTI—"Regnava nel silenzio" (Lucia).	Vocal
	Margaret Casey.
ERNST—Airs Hongroise.	Violin Solo
	A. Easter Smith.
PLEYEL—Sonata, Op. 48, No. 6.	Andante, Allegro.....
	Violin Class.

A Piano Recital, by Mamie McDonald, assisted by Margaret Casey, Soprano, pupils of Dr. F. H. Torrington, and Arthur E. Semple, Flautist, in the College Hall, Tuesday Evening, May 4th, 1909:

BEETHOVEN—Sonata, Op. 78.	Piano
	Adagio Cantabile, Allegro ma non troppo, Allegro assai
BISHOP—Lo! Here the Gentle Lark.	Vocal with Flute obligato
CHOPIN—Polonaise, in C sharp minor.	Piano.....
	Berceuse in D flat, Etude Op. 10, No. 5
GOUNOD—"Non, d'estarmi," (Romeo and Juliet).	Vocal
(a) SCHUMANN—Warum.	Piano
	Aufschwung. Piano
(b) MOSZKOWSKI—En Automne.	Piano
	Caprice Espagnol
DEMERSSEMANN—Souvenir de Madrid.	Flute
MENDELSSOHN-LISZT—Wedding Music and Elfin Chorus.	Piano
	'Mid Summer Night's Dream.....
DONIZETTI—Romanza, Com' e bello.	Vocal
	Cabaletta, Si Voi il primo.....
LISZT—Rhapsodie, No. 2	Piano

A Vocal Recital, by Eveline Ashworth, Soprano, assisted by Alma Clarke, Pianist, pupils of Dr. F. H. Torrington, and J. D. Richardson, Bass, in the College Hall, Wednesday Evening, May 5th, 1909:

(a) ARNE—Phyllis.	Vocal
(b) BISCHOFF—Bobolink.	Vocal
WIENIAWSKI—Legende.	Violin
HAYDN—Recit. "And God Said"	.....
	Aria. "On Mighty Pens." (Creation.) Vocal.....
(a) MOSZKOWSKI—En Automne.	Piano
(b) LISZT—Liebestraum, No. 3.	.....
(a) ARDITI—Love in Springtime.	.....
(b) ROSSINI—"Una voca poco fa." (Barber of Seville.)	Vocal
LEONCAVALLO—Prologue, "Il Pagliacci."	Vocal.....
(a) MASSENET—Melodie	
(b) d'HARDELLOT—Invocation (Violin Obligato).	Vocal.....
CHOPIN—Polonaise, Op. 53.	Piano.....
VENZANO—Magnetic Waltz.	Vocal.....
(a) RAFF—Cavatina.	Violin
(b) DE BERIOT—Rondo Russe	
GOUNOD—"More Regal in His Low Estate" (Queen of Sheba)...	
WALLACE—"Of Fairy Wand Had I the Power" (Maritana).	Duet

A Recital, by Piano, Vocal, Violin and Organ Pupils, in the College Hall, on Wednesday Evening, May 12th, 1909:

KINDER—Berceuse.	Organ	.....
	Edward Simpson.	
SCHUMANN—Traumerie.	Violin	.....
	Otto Wade.	
(a) MERKEL—Spring Song.	Piano	.....
(b) NEVIN—Narcissus	.....
	Pearl Black.	
BUCK—"My Redeemer and My Lord" (Golden Legend).	Vocal..	
	Victoria Parrett.	
GADE—In the Woods.	Piano	.....
	Albert Fall.	
MENDELSSOHN—"O Rest in the Lord."	Vocal.....	
	Thelma Rothwell.	
(a) CHAMINADE—Contes Bleus.	Piano.....	
(b) ELGAR—Salut d' Amour.	Piano.....	
	Louise Westman.	
HAUSER—Wiegenlied.	Violin	.....
	C. W. Mollett	
DEL RIEGO—Happy Song.	Vocal.....	
	Minnie Willinsky.	
VOGRICH—Staccato Caprice.	Piano	.....
	Edna McCorkindale.	
SAINT-SAENS—"My Heart At Thy Sweet Voice."	Vocal.....	
	Greta Harper.	
MOSZKOWSKI—Waltz in E Major.	Piano.....	
	Roberta Thompson.	
MENDELSSOHN—"I Waited for the Lord."	Vocal Duo.....	
	Dorothy McMahon, Greta Harper.	

A Piano Recital, by Alma Victoria Clarke, assisted by Margaret Casey, Soprano; J. D. Richardson, Bass; in the College Hall, Wednesday Evening, May 19th, 1909:

BEETHOVEN—Sonata, Op. 31, No. 2.	Piano.....	
	Largo and Allegro,	
	Adagio,	
	Allegretto.	
WEBER—Scena and Aria, "Softly Sighs."	Vocal.....	
	(Der Freischutz.)	
MOSZKOWSKI—En Automne.	Piano.....	
CHOPIN—Fantaisie Impromptu, Op. 66.	Piano.....	
CHOPIN—Etude Op. 10, No. 2.	Piano.....	
(a) LULLY. Bois Epais.	Vocal.....	
(b) FRANK LAMBERT—Lament.	Vocal.....	
MENDELSSOHN—Spinning Song, Op. 67, No. 4.	Piano.....	
CHOPIN—Polonaise, Op. 53.	Piano.....	
WALLACE—Duo, "Of Fairy Wand Had I the Power."	Vocal....	
	(Maritana.)	
LISZT—O Lieb! Nocturne, No. 3.	Piano.....	
LISZT—Rhapsodie, No. 6.	Piano.....	

APPRECIATIVE PRESS NOTICES ON THE WORK ACCOMPLISHED BY COLLEGE STUDENTS.

Globe, November 3rd, 1908.

The Annual Concert of the Toronto College of Music took place last evening in Massey Hall and ingathered an audience which crowded the commodious auditorium to its utmost capacity. The splendid work carried on from year to year by this prosperous and well-known College under the judicious nursing of its highly esteemed and efficient Musical Director, Dr. F. H. Torrington, is deserving of the highest encomiums, and the character of the programme presented on this occasion revealed in no small measure the capabilities of the respective performing students. The majority of the piano numbers were of an exacting nature and required more than ordinary ability in their execution. Furthermore, as regards technique, one must have felt very favorably impressed in this respect. As the College students unmistakably demonstrated the thoroughness of the instruction in this department imparted to them, while on the other hand not one piano student evinced the slightest suggestion of pounding in striving after dynamic effect. The vocal students also acquitted themselves with credit. Dr. Torrington has every reason to feel gratified at the success of last evening's programme, which was interesting in many ways. All of the programme numbers were given with orchestral accompaniment, and in this connection one must commend Dr. Torrington for the excellent manner in which he kept his players in control. The concert on the whole was a success and should reap well-merited benefit, for the Toronto College of Music under its able, earnest and capable Director, Dr. F. H. Torrington.

Mail and Empire, November 3rd, 1908.

The esteem in which the College of Music is held and the popularity of its concerts was shown by the large audience which attended the Annual Concert of the College of Music in Massey Hall last night. The programme was itself a very varied and interesting one, and was most creditably rendered. The numbers were all accompanied by an efficient orchestra under the direction of Dr. F. H. Torrington. All the numbers were heartily applauded, and, as is usual at the College concerts, the no-encore rule was sternly enforced.

Toronto World, November 3rd, 1908.

The Annual Concert of the Toronto College of Music was heard last night in Massey Hall. The auditorium was completely packed, every seat on the ground floor and galleries being taken. The audience was enthusiastic and generous in its applause. Dr. Torrington's soloists were assisted by a small but effective orchestra, and the concert as an exhibition of the teaching ability of Dr. Torrington and his confrerers was all that could be desired. The vocalists and performers were for the most part pupils of Dr. Torrington, but pupils of T. C. Jeffers, Albert Jordan, London, Ont., and J. D. Richardson also took part and confirmed the reputation of these gentlemen as excellent teachers; in fact every pupil of Dr. Torrington and his colleagues who took part in the concert reflected high credit on their teachers, and all gave considerable promise of developing into clever artists if not first-rate virtuosi.

MOTTO—"A SOUND MIND IN A SOUND BODY."

School of Literature and Expression

In Affiliation with

The Toronto College of Music, Limited.

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MRS. SCOTT-RAFF, F.T. Coll. M., Principal.

GERTRUDE PHILP, F.T. Coll. M.

CHARLOTTE ROSS, B.A.

FLORENCE WITHROW, B.A.

N. TOPLEY THOMAS.

CONSTANCE WREYFORD.

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A Course of Lectures by Professors of The University of Toronto.

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Apply to The Toronto College of Music for Calendar and further information.

Graduates.

SCHOOL OF LITERATURE AND EXPRESSION.

Gold and Silver Medallists, Fellows and Associates of the College; and Graduates in General.

GOLD AND SILVER MEDALLISTS.

1900.	Louise Catharine Proctor (Gold Medallist)	Toronto
1901.	Flora Pearl O'Neil (Gold Medallist)	Toronto
1902.	Flora Lovina Chute (Gold Medallist)	Berwick, Nova Scotia
1902.	Josephine McArthur (Silver Medallist)	Thorold

GRADUATES.

Fellows, Toronto College of Music (F.T.Coll.M.)

Sara Alberta Bickell	Toronto
Mabel Coralie Hall	Halifax, N.S.
Mrs. Scott Raff	Owen Sound
Florence Elizabeth Walton	Thorold
Gertrude Philp	Hamilton

Associates Toronto College of Music (A.T.Coll.M.)

Louise Catharine Proctor	Toronto
Florence Pearl O'Neil	Toronto
Mary Graeme McColough	Truro, N. S.
Rhoda Block	Toronto
Margaret Munroe	Toronto
Nina Winnifred Logan	London
Sara Lillian Campbell	Toronto
Margaret Russell	Hagersville
Muriel R. Sherwood	Toronto
Frank Kennedy	Orangeville
Ivan L. Wright	Toronto
Perceval C. Dean	Toronto
Grant D. Gordon	Toronto
Marie Davidson	Orangeville
Maud Paw	Toronto
Ida Maw	Toronto
Flora Lovina Chute	Berwick, Nova Scotia
Clara MacDonald Cornyn	Winnipeg, Man.
Jennie Bassett	Toronto
Victoria Pearl Reesor	Toronto
Constance Woodson Wreyford	Torquay, Eng.
Clifford Bruce Scott	Niagara
Rebecca Christie	River Herbert, N. S.
Eugene J. Harris	Toronto
Ivy Virginia Young	Oshawa
Frank Nolley	Toronto
Jessie Louise Bach	Toronto
Isabel Wilson	Owen Sound
Vina Adele Lackner	Berlin
Martha Hincks	Toronto
Jennie Dawling	Toronto
Faly Willinsky	Toronto
Victoria Sweetnam	Toronto
Margaret Rebecca Smith	Toronto
Helena Victoria Luttrell	Toronto
Myrie Hester Johnston	Chesley
Ida Margaret Landers	Toronto

Graduates.

Bachelors of Music (Mus. Bac.) The University of Toronto; Gold and Silver Medallists; Fellows and Associates of the College; and Graduates in General.

DEGREE OF BACHELOR OF MUSIC (UN. TOR.)

1896.	Alice Mansfield	Toronto
1896.	H. M. Martin	Cayuga
1897.	Charlotte Addison	Toronto
1898.	Ethel Husband	Toronto
1900.	F. H. Burt	Paris
1900.	C. Latham True	Portland, Me.

GOLD MEDALLISTS.

1890.	College Gold Medallist.....	Florence Clarke, Toronto.
1891.	College Gold Medallist.....	Fannie Sullivan, Toronto.
1892.	College Gold Medallist.....	B. K. Burden, Toronto.
1894.	College Gold Medallist.....	Victoria McLaughlin, Toronto.
1896.	College Gold Medallist.....	Albert D. Jordan, Toronto.
1897.	College Gold Medallist.....	Alice Mansfield, Mus. Bac., Toronto.
1898.	College Gold Medallist.....	Ethel Husband, Mus. Bac., Toronto.
1899.	College Gold Medallist.....	Mabel Tait, Bowmanville.
1902.	College Gold Medallist.....	Wm. H. Buckley, Brantford.
1907.	College Gold Medallist.....	Dollie Blair, Toronto.

SILVER MEDALLISTS.

1891.	College Silver Medallist.....	Emma Ferguson, Brampton.
1893.	College Silver Medallist.....	Victoria McLaughlin, Toronto.
1893.	College Silver Medallist.....	Clara Dease, Port Rowan.
1894.	Silver Medal given by the Governor-General for Best Composition (song).	G. Canniff, Toronto.
1897.	College Silver Medallist.....	Ella J. Martin, Guelph.

GOLD MEDALS—PIANOFORTE PLAYING.

1893.	Mrs. Fred Lee, Toronto	Field Medal
1894.	Minnie Topping, Galt	Field Medal
1895.	Mary Mara, Toronto	Field Medal
1896.	Kathryn Birnie, Collingwood	Field Medal
1897.	Bessie Austin, Simcoe	Field Medal
1899.	Eleanor Kennedy, Toronto	Torrington Medal
1900.	Lillian Porter, Toronto	Torrington Medal
1901.	Beatrice Dent, Toronto	Torrington Medal
1901.	Florence Turner, Toronto	Welsman Medal
1903.	Helen Grasett, Barrie	Welsman Medal
1904.	Charles Eggett, Toronto	Torrington Medal
1905.	Pauline B. Grant, Montreal	Torrington Medal
1906.	Dollie Blair, Toronto	Torrington Medal
1908.	Mamie McDonald, Toronto	Torrington Medal

GOLD MEDALS—VOCAL DÉPARTEMENT.

1900.	College Gold Medallist.....	Anna Watson, Toronto.
1901.	College Gold Medallist.....	Florence Walton, Thorold.

GOLD MEDAL FOR SOLO SINGING.

1893.	Florence Brimson (given by Mrs. Alexander Cameron)	Toronto
1894.	Louisa McKay (given by Mrs. Alexander Cameron)	Castleton, N. Dakota
1895.	Mrs. J. N. McGann	Toronto
1896.	W. J. A. Carnahan	Toronto
1897.	Susie Herson	Toronto
1897.	Florence McPherson	Toronto
1898.	J. D. Richardson	Toronto
1899.	Eileen Millett	Toronto
1901.	May Mawhinney	Portage la Prairie, Man.
1902.	Lillian Kirby	Toronto
1904.	Arthur V. Leitheuser	Toronto
1906.	Katherine Ellis, Torrington Medal	West Toronto
1907.	Olive Scholey, Torrington Medal	Toronto
1908.	Margaret Casey, Torrington Medal	Toronto

CASH PRIZE—COMPOSITION.

1901.	Geo. D. Atkinson	Toronto
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Graduates.

Fellows Toronto College of Music. (F.T.Coll.M.)

Alice Mansfield, Mus. Bac. (Pianoforte)	Toronto
Victoria McLaughlin (Pianoforte)	Toronto
Cassie Russell (Pianoforte)	Berlin
Ethel Husband, Mus. Bac. (Pianoforte)	Toronto
Ella J. Martin (Organ and Piano)	Guelph
Mabel A. Tait (Pianoforte)	Bowmanville
Evangeline Odery (Pianoforte)	Toronto
Chas. W. Holmes (Violin)	Wes. Coll., Stanstead, Que.
A. Harlow Martin (Pianoforte)	Wes. Coll., Stanstead, Que.
W. Buckley (Pianoforte and Organ)	Brantford
Ethel M. Robinson (Vocal and Kindergarten)	Toronto
John B. Hunter (Organ and Theory)	Toronto
(ad eundem statum)	Simcoe
Charles A. R. Wilkinson (Organ and Theory)	(ad eundem statum) Simcoe
Dollie Blair (Pianoforte)	Toronto

Associate Toronto College of Music.

(A.T.Coll.M.)—Artists' Course.

Florence Clarke (Pianoforte)	Toronto
Fannie Sullivan (Pianoforte)	Toronto
Norma Reynolds (Vocal)	Toronto
B. K. Burden (Organ)	Toronto
Mrs. Fred Lee (Pianoforte)	Toronto
Clara M. Dease (Pianoforte)	Port Rowan
Katharine Birnie (Pianoforte)	Collingwood
Edith May Mulock (Pianoforte)	Toronto
Lillian Landell (Pianoforte)	Toronto
Lulu Dundas (Vocal)	Toronto
Mabel Bastedo (Pianoforte)	Toronto
Helen E. Mullin (Pianoforte)	Hamilton
Edith A. Burgess (Pianoforte)	London
Jennie E. Williams (Pianoforte)	Toronto

Eleanor Kennedy (Pianoforte)	Toronto
J. A. Brent (Organ)	Unbridge
Ethel M. Fosdick (Pianoforte)	Toronto
Marie G. Hogg (Pianoforte)	Brantford
Margaret Macdonald (Pianoforte)	Brantford
Ethel M. Edwards (Pianoforte)	Cannington
Edith A. Harrington (Pianoforte)	Brantford
Bessie Young (Organ)	Toronto
Mabel A. Wolfe (Pianoforte)	Brantford
Eliz. F. Brown (Pianoforte)	Brantford
Lena Shanno (Pianoforte)	Brantford
Lillian Porter (Pianoforte)	Toronto
Kate B. Marquis (Pianoforte)	Brantford
Maud L. Nixon (Pianoforte)	Brantford
Violet M. Jackson (Pianoforte)	Sarnia
Effie Houghton (Pianoforte)	Thornhill
Allice Welsman (Pianoforte Theory)	Toronto
Anna Watson (Vocal)	Toronto
Helen Grasett (Pianoforte)	Barrie
William H. Buckley (Piano, Organ)	Brantford
Maude Crampton (Pianoforte)	Post Graduate
Florence Turner (Pianoforte)	Windsor
Annie Paterson (Pianoforte)	Brantford
Laura Gundy (Pianoforte)	Brantford
Nell E. McKenzie (Pianoforte)	Brantford
Mary Widner (Pianoforte)	Brantford
Greta Moffatt (Pianoforte)	Brantford
Edna Hope Hoagg (Pianoforte)	Brantford
Lillian Preston (Pianoforte)	Brantford
Florence Walton (Vocal)	Thorold
Winnifred Dingman (Pianoforte)	Stratford
Cecile Williamson (Pianoforte)	Toronto
Maud Stabbach (Pianoforte)	O.I.B.
Louise Champion (Pianoforte)	Brantford
E. Jean Howell (Pianoforte)	Brantford
Margaret Nelson (Vocal)	Toronto
Miriam Thompson (Pianoforte)	Toronto

Associate Toronto College of Music.
(A.T.Coll.M.)—Piano Diplomas.

Edith Locke	Toronto
Ruth Stevens, Wes. Coll., Stanstead, Que.	
Mamie McDonald	Barrie
Maud Young, Ontario Institute for the Blind	Brantford
Lia Potvin	Midland
Mary Robertson	Harriston
Mary H. MacGregor, Wes. Coll., Stanstead, Que.	
Ella Cleghorn	Toronto
Pauline Grant	Montreal
Mabel Harrison	Keene
Almeda Hart	O.I.B., Brantford
Alma Kalbfleisch	Tavistock
Edith Swinton	Orillia
Gertrude McFarland	Con. of Mus., Brantford
Thos. Darwen	Con. of Mus., Brantford
Annie McGovern	Wes. Coll., Stanstead, Que.
Mary Williams	O.I.B., Brantford
Edna Caswell	Wes. Coll., Stanstead, Que.
Theodore Ernest Sunbury	Wes. Coll., Stanstead, Que.
Myrtle Pedley	Wes. Coll., Stanstead, Que.
Clara Jeffery	Havergal College, Toronto
Ruth Ruston Flanders	Wes. Coll., Stanstead, Que.
May Rhea von Gunten	Blenheim
Hester Pacting	O.I.B., Brantford
Mary MacDonald	O.I.B., Brantford
Melna O'Connor	Port Arthur
Dorothea I. Bell	Wes. Coll., Stanstead, Q.
Lydia Fergusson (subject to First Practical Harmony)	Con. of Mus., Brantford
Myrtle Nicol (subject to First Practical Harmony)	Con. of Music, Brantford
Janet G. Dalzell	Con. of Mus., Brantford
Mabelle C. Prowse	Forest
Jennie M. MacIntyre	Camlachie
Alma Duffy	Chatham
Warda August	Ont. Ladies' College, Whitby
Herbert C. Tremere	O.I.B., Brantford

Associate Toronto College of Music.

(A.T.Coll.M.)—Vocal Diplomas.

Ethel M. Robinson	Toronto
Katherine Ellis	West Toronto
Nellie Van Camp	Toronto
Olive Scholey	Toronto

Associate Toronto College of Music.

(A.T.Coll.M.)—Violin Diploma.

Eugene E. Fox	Wes. College, Stanstead
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Associate Toronto College of Music.

(A.T.Coll.M.)—Organ Diploma.

Frank Wrigley	Portage la Prairie, Man.
Herbert C. Treneer	O.I.B., Brantford

Associate Toronto College of Music.
(A.T.Coll.M.)—Theory Diplomas.

Emma Ferguson (Silver Medal)	Brampton
Mary Swan	Toronto
Ellen Kelly	Alliston
Mabel Bailey	Kingston
Cecil Griffin	Fergus
Cassie Russell	Berlin
Ethel Husband	Toronto
Ernest A. Humphries	Parkhill
Emmabel Mudie	Kingston
Mabel Tait	Bowmanville
E. L. Millichamp	Toronto
Ella J. Martin	Guelph
Florence Haworth	Toronto
Janet D. Grant	St. Mary's
Ida McClain	Owen Sound
Geo. D. Atkinson	Toronto
Wm. H. Buckley	Brantford
E. M. Williams	Russell, Man.
Adelia Brown	Coldwater

Associate Toronto College of Music.

(A.T.Coll.M.)—Theory Certificate.

Gertrude V. Anderson	Toronto
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Associate Toronto College of Music.

(A.T.Coll.M.)—Teachers' Certificates.

Piano.

Cassie V. Russell	Berlin
May O'Hara	Toronto
Florence Haworth	Toronto
Vida Broughton	Bradford
Alice H. Rogers	North Pelham
Maud Burt	Toronto
Mabel Bastedo	Toronto
Eugenie Maxwell	Toronto
Jennie Neilson	Toronto
Jennie E. Williams	Toronto
Annie Anderson	Berlin
Minnie Moore	Orillia
Ella J. Martin	Guelph
Birdie Rose	Welland
Mildred E. Fisher	Portland, Me.
Mabel Tait	Bowmanville
Kate Landy	Toronto
Eva Bourne	Toronto
A. D. Jordan	Toronto
May Packert	Stratford
Ethel Keys	Clarksburg
Janet Needham	Orillia
Gertrude Barker	Orillia
H. M. Martin	Cavuga
Ethel Husband	Toronto
Emma Morrow	Peterboro
A. Anderson	Toronto
Ethel Millichamp	Toronto
Lulu Dundas	Toronto
Carrie Blair	North Bay
Miss Lockie	Toronto
Maud Plummer	Toronto
Ellen Kelly	Alliston
Alma Sheppard	St. Mary's
Edith Humphrey	Toronto
Evangeline Odery	Toronto
Edith Davis	Toronto

Adelaide Armstrong	Lloydtown
Carolena Morrison	Toronto
Edith Mabee	Vittoria
Bessie Young	Toronto
Helena Slaght	Toronto
J. A. Brent	Uxbridge
George D. Atkinson	Toronto
Jessie Allen	Toronto
Lillian Ross Pringle	Toronto
Elizabeth Brubber	Mount Forest
Edith Harrington	Brantford
Cecile Williamson	Toronto
Gertrude Anderson	Toronto
Ray Palmer	Jerseyville
Percy S. Hook	Toronto
Margaret Wood	Fergus
Lillian Porter	Toronto
Mabel Bennett	Boissevain, Man.
Almeda Hart	O.I.B., Brantford
Bessie Munns	Theftford
Ella Cleghorn	Toronto
Mabel Breuls	Sydenham
Clara E. Morrow	Bartonville
Ethel Holmes, Wes. Coll.	Stanstead, Que.
Mattie Parkinson	Jarvis
Mary Reid, Wes. Coll.	Stanstead, Que.
James Tobey	Tara
Bertha Thomas	Deloraine, Man.
Estelle Slater	Toronto
H. Roy Robertson	Mount Forest
Maud O. Dowsley	Toronto
W. Herbert Cosford (subject to Second History)	Toronto
Grace B. Kent	Toronto
Dorothy B. Grahame (subject to Second History)	Toronto
Ida Attridge	Waskada, Man.
Nell M. Brown	Oakwood
Miriam Thompson	Toronto
Margaret McDonell	Orillia

Associate Toronto College of Music.

Teachers' Certificate (A.T.Coll.M.)

Vocal.

Florence Walton	Thorold
Margaret Nelson	Toronto
Mrs. Helen Downie	Melita, Man.
Olive Scholey	Toronto
Olive Hendershott	Toronto

Associate Toronto College of Music.

Teachers' Certificate (A.T.Coll.M.)

Violin.

Eugene E. Fox	Stanstead, Que.
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Teachers' Certificates (K.G.T.Coll.M.)

Kindergarten Music.

Rose Drayton	Toronto
Hannah Heakes	Toronto
Libbie Williams	Toronto
Rose Drayton	Denver, Col.
Barrie Anderson	Toronto
Alice E. Fielding	Toronto
Janet Sinclair	Toronto
Leah Dinwoody	Bracondale
Emily Robinson	Brockville
Ruby Predam	Toronto
May E. Lord	Toronto
Bessie Severn	Cuba, N.Y.
Margaret McDonnell	Orillia
Lucy Diamond	Warkworth
Anna MacDonald	Denver, Col.
Mrs. H. Jardine	Calgary, Alta.
Mabel Long	Toronto
Murtle Field	Milton
Ethel M. Robinson	Toronto
Estelle Foy	Campbellford
Mrs. Costigan	Calgary
Miss Alexander	Calgary
Mabel Wells	Toronto
Alma Gehring	Bethel, Me.
Esther Martin	Toronto
Pansy Oliver	Calgary, Alta.
Muiriel Anderson	Toronto
Maysie Madden	Simecoe
Eva Stark	Toronto
Mrs. Preston Chesley	Elmvale
Mabel E. Robinson	Toronto
Beatrice Shand	Toronto
Molna O'Connor	Port Arthur
Annie McDonald	Toronto
May Hook	Toronto
Alma Gillies	London
Mrs. Lenore Doozee	Toronto

1908-1909

Gold Medallists, Associates of the Toronto College of Music, Graduates and Successful Candidates in the Different Subjects.

Torrington Gold Medals—Piano.

Alma Victoria Clarke.....Victoria, B.C.
 Molna O'Connor (A.T.Coll.M.) Pt. Arthur

Torrington Gold Medal—Vocal.

Eveline Ashworth (A.T.Coll.M.) ..Toronto
 Torrington Partial Scholarship—Vocal.
 Olive Casey Toronto

Scholarships—Piano.

(Heintzman & Co.)

Marian Porter Woodbridge
 (Mason & Risch.)
 Isabel Wingate Toronto

Diploma—Theory.

(F.T.Coll.M.)

John Henry (ad eundem statum) Deloraine

Diplomas—Piano.

(A.T.Coll.M.)

Alma Victoria Clarke (subject to First
 Written Harmony) Victoria, B.C.
 Alma Fredena Alger, Wes. Coll.
 Stanstead, Que.
 Lily M. McBain Port Dover, Ont.
 Thomas KennedyO.I.B., Brantford

Oliver E. Baker..Con. of Mus., Brantford
 Velma Shultis..Con. of Music, Brantford
 Louise DeschenesO.I.B., Brantford
 Nellie Jean Haight..Con. of Mus.,
 Brantford

Diplomas—Vocal.

(A.T.Coll.M.)

Eveline Ashworth Toronto
 Thomas Kennedy.....O.I.B., Brantford

Teachers' Certificates—Piano.

(A.T.Coll.M.)

Bessie Armstrong Danforth
 Ethel Armstrong Toronto
 Kathleen K. MitchellPort Arthur

Teachers' Certificates—Vocal.

(A.T.Coll.M.)

Eveline Ashworth Toronto
 Kathleen Cameron Toronto

Teachers' Certificates—Kindergarten Music.

(K.G.T.Coll.M.)

Marion Gray Vancouver
 Alice J. RobinsonStanstead, Que.
 Rennie Keith Toronto
 Pearl McKeePeterboro

Piano.

THIRD EXAMINATION.

First Class Honors.

Helen Montgomery Edmonton
 Alma F. Alger..Wes. Coll., Stanstead, Que.
 Vera Bentley Chatham
 Edith Buckley..Con. of Mus., Brantford
 Nellie George.. St. Jos. Con., Pt. Arthur
 Florence Ough Newmarket
 Lorely Mills Winnipeg
 Hazel I. Hicks Shelburne
 Janet Quinn Peterboro
 Rosa Goldberg, Con. of Mus., Woodstock
 Helen C. Davis Toronto
 Norma Shillington Chatham
 Mabel Brown Chatham
 Victoria Laws Collingwood
 Eulalie Buchanan..Con. of Mus.,
 Brantford
 Edna Phillips..Con. of Mus., Brantford
 Mildred Leach Oakville
 Thomas B. Kennedy.....O.I.B., Brantford
 Louise Deschenes..... O.I.B., Brantford

Honors.

Edna M. Crawford Winnipeg
 Jennie Galloway Orillia
 Gertrude Morson Tavistock
 Sara A. Hare Cobourg
 Gertrude Gagnon..St. Jos. Con.
 Sault Ste. Marie
 Bertha Ensign...Con. of Mus., Woodstock
 Alice Stickley Toronto
 Clara Cann Deloraine
 Merle Ketheson Melita
 Gladys M. Hay Winnipeg
 Christie Leask Simcoe
 Bessie Armstrong Danforth
 Dorothy Nelson Port Arthur
 Dorothy Tobey..Con. of Mus., Woodstock
 Aileen Abbott Melita
 Mabel Robinson Chatham
 Marie Costigan Calgary
 Sadie McEachern Collingwood
 Ella Chalcraft..Con. of Mus., Brantford
 Annie Dyke..St. Margaret's Coll., Toronto
 Teresa Sheahan..Con. of Mus., Brantford

Pass.

Cecily Whitlock	Brandon
Gertrude Parke	Toronto
Mario Roman...Sac. Heart Conv.,	Calgary
Pearl Coad	Lindsay
Eva Jackson	Orillia
Iva Crawford	Sarnia
Evelyn Chelew	Toronto
Euna Campbell	Orillia
Nora Rooney	Sarnia
Helen Easson	Stratford
Florence Wilkinson	Collingwood

SECOND EXAMINATION.

First Class Honors.

A. Leclerc	Edmonton
Isabel Woodhull	Brandon
Frances Brimmell	Fort William
Margaret Vogt...Con. of Mus.,	Woodstock
Elizabeth King...Convent Ste. Anne des	Chenes, Man.
Olive E. House.Wes. Coll. Stanstead, Que.	
Ida Hughes	Toronto
Vera Hill ..Columbian Coll.,	
	New Westminster
Ethel McQuade	O.I.B., Brantford
Loretto Bennett	Havelock
Robertta Thompson	Toronto
Libbie Gordon	Craizvale
Mabel Echlin	Thornhill
Fred B. Shaw	Sarnia
Vera H. Collins	Simcoe
Beatrice Bell	Chatham
Mary Lonergan ..St. Jos. Con.,	Lindsay
Violet Parker	Chatham
Paulah Agar	Chatham
Grace Gammage	Chatham
Rose Higley	Chatham
Mario Roman	Calgary
Winnifred Tobin	Waterford
Janie Moore	Toronto
Ruby C. Kennedy ..Wes. Coll.,	
	Stanstead, Que.
Genevieve Armitago..Wes. Coll.,	
	Stanstead, Que.
Catherine Rankin..Wes. Coll.,	
	Stanstead, Que.

Honors.

Harold Forshaw..St. Michael's Con.,	
	Brandon
Edith McTeigue..St. Jos. Con., Pt. Arthur	
Lula Pound	Vernon
Lillian A. Thompson	Toronto
Jean Shaw	Regina
Helen Maulson..Havergal Coll.,	Winnipeg
Florence Campbell	Ora Station
Erminie Wood..Columbian Coll.,	
	New Westminster
Florence Dobbyn	Melita
W. G. Jobbins	Melita
Mazo G. Stewart	White Rose P.O.
Edith M. Coulter	Cobourg
Hazel Moffatt..Con. of Mus.,	Peterboro
Beatrice Foster	Bond Head
Messie Noy	Boissevain
Florence Schwigler	Port Arthur

Pearl Kennedy	Regina
Olive Kilborn	Deloraine
Jean McDonald	Deloraine
L. E. Searth	Virden
Cicra Eidt	Toronto
Mary Cann	Deloraine
Bessie Reid	Regina
Winona Smith	Meaford
Pannie Brennand..Wes. Coll.,	

	Stanstead, Que.
Goldie Mills..Wes. Coll.,	Stanstead, Que.
Ida Pound	Vernon
Muriel Sissons..Wes. Coll.,	Stanstead, Que.
Ethel Harrington..St. Jos. Con.,	Lindsay
Agnes Cassidy	Toronto
Della Sibbald..Sac. Heart Con.,	Calgary
Minnie Stenshorn	Regina
Margaret Steele	Toronto
Verna Lees	Fort Saskatchewan
Lucile Currie	Boissevain
Jessie Steele	Sarnia
Bessie J. Brown	Sarnia
Minnie Soskin	Orillia
Luella Juter	Chatham
Nellie Jones	Maple
Maggie Dodds	Virden
Mable Dyer	Chatham
Eleanor Matthews	Victoria, B.C.
Pearl Dowswell	Regina
Katherine McDougall..Columbian Coll.,	

New Westminster

Howard Quackenbush	Chatham
Mayre Hughes	Boissevain
Jessie Andrew	Chatham
Brenda Cates	Melita
Mrs. E. Burke-Lamb..Con. of Mus.,	
	Brantford
Grace Duquette	Gravenhurst
Dora Robb...Con. of Mus.,	Brantford
Iva Herrington	Toronto
Pearl Lee	Brantford
Eliza Fraser..St. Jos. Conv.,	

Fort William

Edith Sweet	Brantford
Elvina A. Lamb	Oordova Mines
Mrs. E. M. Tuck..St. Mary's Conv.,	
	Peterboro
Pearl Barker..Con. of Mus.,	Brantford
Ruth Bremner	Elmvale
Georgia Bonnell	Meaford
Nellie H. Allan..Con. of Mus.,	Brantford

Pass.

Lily Vigrass	Calgary
Ethel Cookman	Brandon
Bertha M. Lee	Brandon
Jennie Bynnon	Virden
Mrs. D. J. Cullen	Deloraine
Gertie Emerson..Sac. Heart Conv.,	
	Calgary
Joyce L. Reid..Wes. Coll.,	Stanstead, Que.
Beryl Thompson	Winnipeg
May Ames	Port Arthur
Carrie Martin..Con. of Mus.,	Woodstock
Gladys M. Swanson..Wes. Coll.,	
	Stanstead, Que.
Evelyn Bevis	Winnipeg
Jettie Carrick	Sarnia
Viola Virtue...Con. of Mus.,	Woodstock

Maude Waldron..Wes. Coll.,
 Stanstead, Que.
 Edna McPhee Orillia
 Ruby Mawdsley Orillia
 Ethel Goodenough Peterboro
 Louise Dreisinger Elmira
 Harriet Pierce..St. Mary's Conv.,
 Peterboro
 Alice Wocker..St. Jos. Conv.,
 Fort William
 Athol Gordon Winnipeg
 Velma Potter Deloraine
 Irene Grant Brandon
 Marjorie Bogart Toronto
 Ada Shaw Chatham
 Dorothy Barrette..St. Michael's Conv.,
 Brandon
 Mary E. Thickson.....Melita
 Helen Neelin Deloraine
 Margaret Smith Boissevain
 Rebecca Stock..Con. of Mus., Woodstock
 Herbert Campbell Cheltenham
 Stella Cleary..St. Mary's Conv.,
 Peterboro
 Idello Schweitzer..Con. of Mus.,
 Woodstock
 Helen Stewart Toronto
 Maude Davis Conv., Wolseley
 Isla Webster Sarnia
 Edith Johnston Chatham
 Lillian O'Donnell Bradford
 Florence Wilkinson Collingwood
 Jessie Loveys..Con. of Mus., Brantford
 Mary Young Gravenhurst
 Pearl Polley..Con. of Mus., Brantford
 Nellie Cavanagh Collingwood
 Elva Vanderlip..Con. of Mus., Brantford
 Lenore Hurd Toronto
 Jennie Jones Marmora
 Eva King.....Con. of Mus., Brantford
 Millie Wilson Collingwood
 Mary E. Beatty.....Sault Ste. Marie

FIRST EXAMINATION.

First Class Honors.

Isabel Woodhull Brandon
 Fay Runball Chatham
 Olive Louise..West. Coll., Stanstead, Que.
 Lillie Chapman Toronto
 Elizabeth A. King..Conv. Ste. Anne
 des Chenes
 Ethel Richan Sarnia
 Pearl Black Toronto
 Ethel Montie..Wes. Coll., Stanstead, Que.
 Irene Alexander Toronto
 Vera Hill..Col. Coll., New Westminster
 Kate Devine...F.C.J. Conv., Lethbridge
 Ruth Omand Deloraine
 Celina Persichini..Conv. Ste. Anne
 des Chenes
 Ivy Fry Brandon
 Marv Sinclair..Sac. Heart Conv., Calgary
 Lyell Gustin..Wes. Coll., Stanstead, Que.
 Annie Galloway Beaverton
 Jean Chatelain.....O.I.B., Brantford
 Ruby Carr Peterboro

Catherine Rankin..Wes. Coll.,
 Stantsead, Que.
 L. E. Scarth Virden
 Florence E. Todd Toronto
 Louise Lavack..Conv. Ste. Anne
 des Chenes
 Alberta Rehill Peterboro
 Bessie Reid Regina
 Edna Hayes Toronto
 Mae Howard Toronto
 Audry Holmes..Col. Coll., New Westminster
 Winnifred Underwood..Sac. Heart
 Conv., Calgary
 Ida E. Kaufmann..Con. of Mus.,
 Woodstock
 Eva Lynch Havelock
 Cyril Devey Peterboro
 Isabel McKenzie Deloraine
 Issie McLean..Havergal Coll., Winnipeg
 Marjory Turney..St. Mich's Conv.,
 Brandon
 Eva Wright..Sac. Heart Conv., Calgary
 Vernon Fiske Toronto
 Harold Spencer Toronto
 Adelaide Green Toronto
 Lulu South Camilla
 Carrie Martin..Con. of Mus., Woodstock
 Vera Kenney..Col. Coll., New Westminster
 Anna L. Harris Toronto
 Lenore Hurd Davenport
 Pearl Jordan Woodville
 Percy W. Phillips Toronto
 Florence Featherstone..Con. of Mus.,
 Woodstock
 Mae Rogerson Lafrov
 Lois Cox Toronto
 Helen McFarlane Tavistock
 Mary McDonald Tavistock
 Menotah Roberts Stratford
 Sophie Elliott..Con. of Mus., Peterboro
 Hazel B. Whitcroft Peterboro
 Olive Skuce Lindsay
 Goldie Mills..Wes. Coll., Stanstead, Que.
 Victoria Bird Toronto
 Hattie Bishop Elmvale
 Dalton McLaughlin..Con. of Mus.,
 Brantford
 Edythe E. Black Chatham
 Myrtle Collier Sarnia
 Lulu Denton Simcoe
 Helen Guild Guilds
 Zina Kathleen King Simcoe
 Loretto Pugh Stratford
 Daisy Robinson Chatham
 Maud Looby Edmonton
 Georgia Renton Deloraine
 Dorothy Pugh Virden
 Pearl Dowswell Regina

FIRST EXAMINATION.

Honors.

Nesta Mercer Edmonton
 Carrie Meredith..Col. Coll.,
 New Westminster
 Hugh G. Polson Winnipeg
 Vera Patrick Brandon
 Lorina Bray..Sac. Heart Conv., Calgary

Reginald Heidge Toronto
 Mary Little Holstein
 Beth Wright Edmonton
 Marie Beatty..Sac. Heart Conv., Calgary
 Edna Peirce... Coll. of Mus., St. Thomas
 Mildred Prophet Orillia
 Lloyd Devereil Toronto
 Laura Merrill..Wes. Coll., Stanstead, Que.
 Grace VanNorman Orillia
 Gladys McMaster Toronto
 Veda Varue... Con. of Mus., Woodstock
 Elsie Whitmore Toronto
 Elsie Chatwin Regina
 Ruth Thom Toronto
 Elizabeth Cooper Thornhill
 Evelyn Adams..Con. of Mus., Woodstock
 Ruth Stevenson Virden
 Lament Paterson Deloraine
 Eva Hutt Winnipeg
 Jean Connor..St. Mich's Conv., Brandon
 Helen Webster Edmonton
 Frances Capell..Sac. Heart Conv., Calgary
 Edna Nichols Sarnia
 Hattie F. Needham Sarnia
 Evelyn Adams..Con. of Mus., Woodstock
 Ruth Loebsock Tavistock
 Adeline Rennie London
 Ada Buckle London
 Lizzie Seabrook Havelock
 Cecil McIntyre Peterboro
 Ella Aitkin Beeton
 Annie Ferguson Muskoka
 Marjory Simmons Glenallen
 Rae McFadden Toronto
 Sheelah Mulcahy Orillia
 Isabel O. Kay Toronto
 Harvey Kruspe Tavistock
 Gertrude Cottrell..Wes. Coll.,
 Stanstead, Que.
 Gladys A. Cook... Midland
 Avis L. Croft Toronto
 Betsy Carter Waldemar
 Eva Bray Toronto
 Edie Quinton Toronto
 Maude Waldron..Wes. Coll.,
 Stanstead, Que.
 Ruth McMaster Toronto
 Edie Munroe..Coll. of Music, Woodstock
 Bessie Dale Brampton
 Marie Shaw..Col. Coll., New Westminster
 Leah Hewitt Brandon
 Margaret Kelly..Sac. Heart Conv.,
 Calgary
 Ruth McIntosh..St. Jos. Conv., Cobourg
 Marjory G. Ridd Winnipeg
 Mary Branciero Toronto
 Doris Fleming Deloraine
 Leonard Matthews Port Arthur
 Dora Bradish... Col. of Mus., St. Thomas
 Alma Badgley Melita
 Grace McGaw...Havergal Coll., Winnipeg
 Marion Scott Brandon
 Bertha Haviland Toronto
 Gertrude Gardiner Deloraine
 Charlotte Ross...St. Jos. Conv., Cobourg
 Edith M. Coulter Cobourg
 Beatrice Malane..St. Mary's Conv.,
 Peterboro

Honors.

Emily Horsfield Peterboro
 Edna Gamble London
 Evelyn Bevis Winnipeg
 Frank Edds Brandon
 Helen Henderson Regina
 Florence G. Totton Toronto
 Harry Reid Toronto
 Lillian McNichol Havelock
 Mary Corkery...St. Jos. Conv., Lindsay
 Annie Libby Ft. Saskatchewan
 Marion Anderson..St. Jos. Conv.,
 Port Arthur
 Lela Dowsnell Regina
 Eva Smith Regina
 Fairie Hughes Brandon
 Harold Vivian Sarnia
 Gladys Riley Havelock
 Katie Prest Toronto
 Carrie O'Reilly...St. Jos. Conv., Lindsay
 Carrie Locke Orillia
 Alice Switzer Orillia
 Beatrice Windrim Orillia
 Loretto Hurley..St. Mary's Conv.,
 Peterboro
 Florence McDermott Tavistock
 Gertrude Aitkinson Inglewood
 Grace Edmunds Sarnia
 Albie Wright Sarnia
 Florence McNeil..St. Mich's Conv.,
 Brandon
 Alma Parke Eglinton
 Annie Bell...Con. of Mus., Woodstock
 Dora Robb...Con. of Mus., Brantford
 Leila MacKenzie Regina
 Maud Muir Vernon
 Gladys Johnson Port Arthur
 Ruby I. Adamson Peterboro
 Edith Matthie Lindsay
 Mary McLevin..Con. of Mus., Brantford
 Margaret Hale..St. Jos. Conv.,
 Sault Ste. Marie
 Pearl Honsberger Collingwood
 Jessie Colver...Con. of Mus., Brantford
 Mary Knight Meaford
 Maud Fielding Gravenhurst
 Minnie Moody Elmville
 Ada G. Edwards..Con. of Mus., Brantford
 Gladys Barr Chatham
 Margaret McCoig Chatham
 Mildred McDonald Chatham
 Florence Reek Chatham
 Helen Graham..Con. of Mus., Brantford
 Lena Willison Chatham
 Jean Yule Kilmarnock
 Alice Howden..St. Mich's Con., Brandon
 Ethel Bird Brandon
 Marjory Ridd Winnipeg
 Grace Morrison Deloraine
 Laura Grey Virden
 Mae Whitford Virden
 Bertha Mathiot...Conv., Walsley
 Lillian Hindson Regina
 Pass.
 Marion McDonald..Sac. Heart Conv.,
 Calgary
 Maud Chapman Brandon
 Waita Lucas Deloraine

Minnie Ford	Virden
Kleanor Marigan	St. Jos. Conv.
	Port Arthur
Flora Knight	Regina
Sibyl Floyd	Fort Frances
Daryl Laughton	Stratford
Effie Shaw	Col. Coll., New Westminster
Irene McBeath	Regina
Vera Irene Sloggett	St. Thomas
Jessie Wall	Regina
Dorothy Aylward	Fort Frances
Eric Mawson	Winnipeg
Winnifred Cummings	Wes. Coll., Stanstead, Que.
Florence Parr	Lindsay
Fessie Steele	Con. of Mus., Woodstock
Ruby Lawson	Brandon
Emily Parker	Winnipeg
Winnifred Clarke	Fort Frances
Agnes Lawlor	Killarney
Della Simmons	Fort Saskatchewan
Lillie Carscadden	Fort Saskatchewan
A. R. Lawthorne	Sarnia
Wm. J. Plummer	Stratford
Grace Montgomery	Con. of Mus., Woodstock
Evelyn Robinson	St. Jos. Conv., Fort William
Lavena Hill	Beeton
Winnifred Nesbitt	Lindsay
Leta Herrington	Havelock
Jessie McGibbon	Sarnia
Winnie Nye	Sarnia
Agnes Muir	Deloraine
Wenda Hamilton	Deloraine
Adelaide Anderson	Virden
Laura M. Coon	Penville
Cecile Pearson	Thornhill
Pearl Woodworth	Con. of Mus., St. Thomas
Ethel A. Cameron	Massey Station
Jessie Coad	Lindsay
Charabel Little	Boissevain
Agnes Breimer	Col. Coll. New Westmin'r
Perrie Warren	Victoria, B. C.
Marion Grassick	Regina
Florence McConnell	St. Jos. Conv., Fort William
Ruby Veale	Lindsay
Lila Riley	Havelock
Cuthbert Barlow	Havelock
Nellie Reid	Virden
Libian Downing	Winnipeg
Mary Brundage	Wes. Coll., Stanstead, Que.
Marjory Spaulding	Victoria, B.C.
Mildred Turner	Wes. Coll., Stanstead, Que.
Mary Read	E.C.J. Conv., Lethbridge
Florence Downing	Winnipeg
Janet Spaulding	Victoria, B. C.
Louise Stemshorn	Regina
Mary Talbot	Methven
Gertrude Carscadden	Ft. Saskatchewan
Priscilla Strathearn	St. Jos. Conv., Sault Ste. Marie
Gladys Needham	Toronto
Margaret McLure	Melita
Ruth Robertson	Toronto

PRIMARY EXAMINATION.

Doris Abbott	Regina
Harold Spencer	Toronto
Bertha Galloway	Toronto
Hazel Trimble	Laurel
Jessie McAlpine	Toronto
Josie Hookwith	St. Thomas
Lucy Leigh Trafford	Simcoe
Mae Rogerson	L. bro.
Fleda Law	Peterboro
Percy Mulhner	Lindsay
Dorothy McDonald, F.C.J. Con.,	Edmonton
Margaret McCuaig	Toronto
Bessie Webster	Toronto
Maud Thompson	Toronto
Gladys St. Claire	Toronto
Florence Marlatt	Shelburne
Dorothy M. Heebner	Toronto
P. Margaret Findlay	Toronto
Valance Bussey	Toronto
Jennie Carter, St. Jos. Con.,	Lindsay
Carroll Brainard, Wes. Coll.,	Stanstead
Irene Robinson	Orillia
Beatrice Campbell	Orillia
Elsie Knight	Vancouver
Dorothy McLagan	Stratford
Margaret Oldham	Toronto
Muriel Lomax	Toronto
Pansy Ellis	Toronto
Ada Stillwell	Toronto
Gladys Cornfield	Flesherton
Hazel Bentley	Toronto
Ethel V. McIntosh	Williamsburg
Maria Aubin	S.H. Con., Calgary
Margaret Nation	Brandon
Nancy Davison, St. Mich's Con.,	Brandon
Emily Dupont, St. Mich., Con.,	Brandon
Zelma Johnston	Toronto
Adell Golden	Toronto
Viola Gleeson	Toronto
Estelle Ardill	Toronto
Hazel Naylor	Lindsay
Marion Harstone	Peterboro
Mildred McDonald	Peterboro

Marguerite Bullock..St. Mich's Con.,
 Brandon
 Myrtle Grierson Edmonton
 Greta Ferguson Winnipeg
 Mildred Ryckman St. Thomas
 Lucretia McClelland Toronto
 Marion Douglas..Con. of Mus.,
 Woodstock
 Alma D. A. Dreyer Beeton
 Molly Woodhouse Stratford
 Pearl Williams Stratford
 Jean White Stratford
 Olive Windrim Orillia
 Clara Webb Orillia
 Marjory Vanderburg Orillia
 Clara Teetzel Chatham
 Fritz Stock Tavistock
 Louie Leggett Elmvale
 Garnet Whittleton Toronto
 Dorothy Glover Woodland Toronto
 Isidiah Williams Toronto
 Peter Vale Toronto
 Virna Tonkin Toronto
 Katherine Richardson Toronto
 Ella McQuillan Toronto
 Muriel McFadden Toronto
 Irene Mitchell Brampton
 Louis Cation Cheltenham
 Hazel Colbourne Toronto
 Melba Chisholm Toronto
 Maude Boyd Flesherton
 Eva Baker Toronto
 Lucie Bryne Toronto
 Aldine Arthur Toronto
 Ethel Mason Mono Mills
 Gaudy Pile Peterboro
 Winnie Mahood Lindsay
 Vera Tate Killarney
 Maud Jones Virden
 Gladys Kirkpatrick..F.C.J. Conv.,
 Edmonton
 Bessie Briggs Killarney
 Mildred Lloyd Regina
 Ella Irene McGaw Vernon
 Kathleen Mussen Victoria, B.C.
 Alberta Ball Massey Station
 Eva Bell Merlin
 Madeline Cutcliffe..Con. of Mus., Brantford
 Emma Dunlop Orillia
 Ernie Davidson Elmvale
 Greta Ferguson Winnipeg
 Muriel Halliday Chatham
 Lucinda Lewis Cookstown
 Kathleen Reville..Con. of Mus., Brantford
 Harrison Teasdale Massey Station

Honors.

Geo. Benninghaus..St. Jos. Conv.,
 Sault Ste. Marie
 Irda L. Knox Massey Station
 Jane King F.C.J. Con., Calgary
 Marguerite Kienast Toronto
 Thomas B. Whitecroft Peterboro
 Miss Chalmers Toronto
 Anna Winham Killarney
 Muriel Hoffman..Coll. of Mus.,
 St. Thomas
 Gertrude Spear Toronto

Lloyd Fleming Toronto
 Clara Hotham Deloraine
 Florence Robinson Edmonton
 Ruby McCullough Killarney
 Florence McLean..St. Jos. Conv., Lindsay
 Nellie McCord Toronto
 Bessie Scarlett Orillia
 Violet Otto Tavistock
 Luella Hessey Orillia
 Irene Allan Vernon
 Jessie Bicknell..F.C.J. Conv., Lethbridge
 Dorothy Kingham Victoria, B.C.
 Beth Brewer..Coll. of Mus., St. Thomas
 Vivian Clarke Duron
 Madeline Emerson Lindsay
 Gladys Murray Deloraine
 Dora Urie Deloraine
 Victoria Hodgson..Sac. Heart Conv.,
 Calgary
 Kathleen Murdock Virden
 Hilda Young Brandon
 Viola Wideman..St. Jos. Conv.,
 Port Arthur
 Ruby Stillwell Killarney
 John Elwood Ridd Winnipeg
 Lillian Webb..Con. of Mus., Peterboro
 Iva Mitchell Flesherton
 Effie Beatty Campbell's Cross
 Ruth Armstrong Lindsay
 Ruth Shannon..St. Jos. Conv., Lindsay
 Alberta Kearns Orangeville
 Kathleen Campbell Winnipeg
 Sadie Joslin Virden
 Mary Martin..Con. of Mus., Woodstock
 Bertha Waldron Killarney
 Gladys Stinson Lindsay
 Della Nesbitt Lindsay
 Kath'een Murray..St. Jos. Conv., Lindsay
 Jennie Sandford Virden
 Alma Elliott Convent, Woodsey
 Gustave Becker Fort Saskatchewan
 Nellie Trudeau Havelock
 Mina W. Rowntree Woodbridge
 Marjory Higinbotham Lethbridge
 Mabel Penrose Peterboro
 Annie Walsh..St. Jos. Conv., Lindsay
 Mary O'Toole..St. Mary's Conv.,
 Peterboro
 Queenie Turpin..St. Jos. Conv., Cobourg
 Marie Currie Boissevain
 Lenore Bridgman Vernon
 Etta Miron..F.C.J. Conv., Lethbridge
 Norma Clarke Victoria, B.C.
 Aileen Overend Orillia
 Laura Summerby Massey Station
 Dorothy Anglin Toronto
 Minnie Macdonald Elmvale
 Marguerite Shaw..Coll. of Mus.,
 St. Thomas
 Rose M. Ungaro Toronto
 Aveleigh Wallace..Con. of Mus.,
 Woodstock
 Mary McKernan Toronto
 Annie P. Gordon Toronto
 Mary Corkery St. Jos. Conv., Lindsay
 Fileen McCabe..St. Mary's Conv., Peterboro
 Lucy Boulton..F.C.J. Conv., Lethbridge
 Lillian Mason Deloraine

Ruth Melloon..Wes. Coll., Stanstead, Que.
 Lydia Hill Elmvale
 Sadie Little Camilla
 Winnifred Suttaby Gravenhurst
 Juliana Palleck..St. Jos. Conv.,

Fort William
 Catherine McCullough..Coll. of Mus.,
 St. Thomas

Lorne Fralick..St. Mich's Conv., Brandon
 Ethel HoustonFort Saskatchewan
 Nelson Reaves Toronto
 Winnifred P. Fogg Toronto
 Laura L. Adam Toronto
 Orville Moore..St. Mary's Conv., Peterboro
 Garnet Dunn Winnipeg
 Grace Hower Brandon
 Annabel McKenzie Melita
 Violet Menzies Virden
 Willard Kirkwood Deloraine
 Mary McCormack..F.C.J. Conv.,

Lethbridge
 Florence Vadnais..F.C.J. Conv.,
 Lethbridge

Edith Anderson Rugby
 Ouida Gray Orillia
 Maria Hellmuth Tavistock
 Edith Pook...Coll. of Mus., St. Thomas
 Mary Hosack..Con. of Mus., Woodstock
 Lois Wiley.....Con. of Mus., Brantford
 Nellie Sutherland Bradford
 May Sutherland Bradford
 Eva Shaw Chatham
 Nereen Spencer Chatham
 Edith Gorham Winnipeg
 Rose Swazey Massey Station
 Nellie Redner Chatham
 Vera Roszelle Chatham
 Edythe Reddick..Con. of Mus., Brantford
 George Patterson Bradford
 Thelma Parker Chatham
 Tillie Noriss Collingwood
 Marjory Murphy..St. Jos. Conv.,

Fort William
 Della Motherall..Con. of Mus., Brantford
 Jane E. Lovell Winnipeg
 Kathleen Jennings Chatham
 Flossie Hodgins Bradford
 Sara Harvey Bradford
 Edith Gorham Winnipeg
 Annie Gibbons Bradford
 Gladys Gardiner Chatham
 Nora Grey Meaford
 Sophia Goldstein Massey
 Laura Guild Guilds
 Margaret Pawcett Gravenhurst
 Maud Davis...F.C.J. Conv., Lethbridge
 Harley Dillon Chatham
 Kathleen Dunn Gravenhurst
 Mary Coulbeck..Con. of Mus., Brantford
 Gertrude Bowman Winnipeg
 L. C. Laughlin Orangeville
 Edna Connor Havelock
 Amelia McArthur Havelock
 Emma Cook..St. Mary's Conv., Peterboro
 Lilian Hill..St. Mary's Conv., Peterboro
 Susie Sutton Lindsay
 Hilda Ponner Peterboro
 Irene Wilson Flesheron
 Osman Richards Toronto

Constance Kilborn Toronto
 Josephine Gurnley Toronto
 Vera Falconer Shelburne
 Gordon Benneyworth Toronto
 Pearl Brown Toronto
 Eva Hartley Peterboro
 Ruby Adamson Peterboro
 Gertie Johnston Boissevain
 Hazel WilmerothFort Saskatchewan
 Irene Paxman Vancouver
 Margaret McKellar, St. Mich's Con.,
 Brandon

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 Margaret Rothney Virden
 Edith Moody Virden
 Thomasine Flaherty, St. Jos. Con.,
 Port Arthur

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 Rachael Raymond Meaford
 Dean Andrews, Con. of Mus., Brantford
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 Beryl Brown Collingwood
 Grace Cowherd, Con. of Mus., Brantford
 Reta Marshall Meaford
 Reta Simpson, Con. of Mus., Brantford

Pass.
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 Jean Whitlaw Deloraine
 John Conroy Virden
 Kathleen Schoenan Virden
 Wilhelmina Whitney, F.C.J. Con.,
 Lethbridge

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 Lilly Hagyard Virden
 Elsie Ellis Massey Station
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 Willie Maycock Melita
 Lena Miller Killarney
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 Minnie McCreary Toronto
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 Isabel Nesbitt Peterboro
 Mendall Braund Peterboro
 Susie Bradley Cobourg
 Rose O'Meara Victoria, B.C.
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 Edith Kennedy Chatham
 Bernadette Lariviere Massey Station
 Kathleen Boyce, Con. of Mus., Peterboro
 Olga McEwen Brandon
 Flossie Murphy, St. Mich's Con., Brandon
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 Gladys Orth Brampton
 Fdith McCullough Nantyr
 Muriel King Toronto
 Joyce Davidson Peterboro
 Harold J. Devey Peterboro
 Vivian Williamson Lindsay

Jesie Fairty Toronto
 Ruby Hartley Lindsay
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 Kathleen Drum .. St. Jos. Con., Cobourg
 Ina Clark Georgetown
 Elsie Whitmore Toronto
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 Lulu Steele Toronto
 Ruth E. Libby Wes. Coll., Stanstead
 Richard Henderson O.I.B., Brantford
 Blanche Fletcher ... Wes. Coll., Stanstead

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 Winnifred Halliday Philipsville
 Ross Lyons Deloraine
 Phoebe Evans Everett
 Mrs. M. Lena Mattice Melita
 Lida McCosh Brandon

May Heys Deloraine
 Effie Robertson Melita
 Lily Heys Deloraine
 Mrs. Jessie Brazier, Con. of Mus., Brantford

Pass.

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 Clara Carm Deloraine
 Jean Cooper Georgetown
 Gladys Stinson Lindsay
 Annie Stewart Lindsay
 Gertrude Jewell Cobourg
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Honors.

Hazel Byram Toronto

Pass.

William Chilton Toronto

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 Frank Peat Wes. Coll., Stanstead
 Ambrose O'Neil Bradford
 Arthur E. Rosseau .. Wes. Coll., Stanstead

Honors.

George Daniels .. Wes. Coll., Stanstead
 Maud de Mouilpied ... Wes. Coll., Stanstead, Que.

William Chilton Toronto

Pass.

Adah Hutchinson .. St. Michael's Con., Brandon
 Muriel Hill Brandon
 Ida L. Greenwood Wes. Coll., Stanstead, Que.

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 Beatrice Webb Wes. Coll., Stanstead, Que.
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Honors.

Clifford Murcheson Brandon
 Vincent Izzo, Wes. Coll., Stanstead, Que.
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 M. G. McPhee Brandon
 Gordon Haslam Orangeville
 Elsie Scharff Brandon
 R. B. Smith Brandon
 Dorothy Bishop Winnipeg

Pass.

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 Beatrice Baker Winnipeg

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Honors.

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 Helen C. Davis Eglinton
 Rennie Keith Toronto
 Kathleen Cameron Toronto

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 Alma V. Clarke Victoria
 Lottie Poast Lindsay

Bertha Grosskurth Amaranth
 Eleanor Blair, Wes. Coll., Stanstead, Que.
 Margaret McLean Sarnia
 Harriet Crocker Toronto
 Gertrude Perry Toronto
 Melissa Johnston Toronto
 Gertrude Spackman Chatham

Honors.

Dorothy Nelson Port Arthur
 Nellie George, St. Jos. Con., Port Arthur
 Eva L. Jackson Orillia
 Emmeline Ziegler Winnipeg
 Edith Buckley, Con. of Mus., Brantford

Agnes Langworthy St. Jos. Con.
 Port Arthur
 Marjory Bogart Toronto
 Joyce L. Reid, Wes. Coll., Stanstead, Que.
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 Ethel Freehand Vancouver
 Velma Shultis, Con. of Mus., Brantford
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 Janet Dalzell, Con. of Mus., Brantford
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Honors.

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 Port Arthur

Pass.

Grace Stovel Mount Forest
 Renaide Keith Toronto
 Kathleen K. Mitchell, St. Jos. Con.,
 Port Arthur
 Ellena Hallett St. Jos. Con.,
 Port William

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 Eveline Ashworth Toronto
 Marjorie Filshie Mount Forest
 Mabel A. Robinson Chatham
 Elva M. Truay Stratford
 Clara Goss Deloraine
 Ethel McQuade O.I.B., Brantford
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 Marjory Bogart Toronto

Melissa Johnston Toronto
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 Margaret Cobbledick, Con. of Mus.,
 Woodstock

Viola Finger, St. Jos. Con., Port Arthur
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Honors.

Agnes Langworthy, St. Jos. Con.,
 Port Arthur
 Gertrude Spackman Chatham
 Eva Johnson O.I.B., Brantford
 Oliver E. Baker, Con. of Mus., Brantford
 Margaret McLean Sarnia
 Berda Pettit Delhi

Pass.

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 Mabel Gehl, St. Jos. Con., Port Arthur
 Grace Stovel Mount Forest
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 Myrtle L. Reid, Wes. Coll., Stanstead, Que.
 Myrtle Shaw Orangeville

History.

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First Class Honors.

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 Ethel Brown Bracebridge
 Marjory Bogart Toronto
 Milbent Boaz Toronto
 Loretto Closs, St. Jos. Con., Port William

Honors.

Clara E. Ducean Toronto

Pass.

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 Rennie Keith Toronto
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 Elva M. Trow Stratford
 Gladys Rutherford, Wes. Coll., Stanstead
 Bertha Saunders Toronto
 Pass.
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 Port Arthur
 Rennie Keith Toronto
 Grace Stovel Mount Forest

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 Mabel Echlin Thornhill
 Fay Rumball Chatham
 Minnie Soskin Orillia
 Genevieve A. Armitage, Wes. Coll.,
 Stanstead, Que.
 Jean McDonald Deloraine
 Jennie Galloway Orillia
 Noreen Spencer Chatham
 Grace McGaw, Havergal Coll., Winnipeg
 Vera Kennedy Columbian Coll.,
 New Westminster
 Lilian Eric Searth Virden
 Ada E. Shaw Chatham
 Gladys Downer, Havergal Coll., Winnipeg
 Dora V. Rabb, Con. of Mus., Brantford
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 Beatrice Christian Ennis
 Lily Heys Deloraine
 Marian Porter Woodbridge
 Eleanor Renton Deloraine
 Beatrice Picard, St. Jos. Con., Lindsay
 Lottie W. Poast Omeme
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 Pearl Dowsell Regina
 Gladys A. Garvin, Con. of Mus., Brantford
 Alleyne Clarke Toronto
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 Mary Thickson Melita
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 Virna Hea Chatham
 Margaret Casey Toronto
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 Marion Tyrrell, St. Jos. Con., Lindsay
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 Ruby A. Matthews Brantford
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 Florence Reek Chatham
 Florence Schwigler Port Arthur
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 Maxine Morris Edmonton
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 Issie McLean, Havergal Coll., Winnipeg
 Ida Hughes Toronto
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 Isabel McKenzie Deloraine
 Elizabeth A. King, Convent,
 Ste. Anne des Chenes, Man.
 Effie Shaw, Columbian Coll.,
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 Nesta Mercer Edmonton

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 Olive House, Wes. Coll., Stanstead, Que.
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 Elvina A. Lamb Cordova Mines
 Helen Webster Edmonton
 May Howard Toronto
 Marion Anderson, St. Jos. Con.,
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 Olarabel Little Boissevain
 Frank Gage Deloraine
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 Estrid Holme Toronto
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 Wilfred Plunkett, St. Jos. Con., Cobourg
 Mary Cann Deloraine
 Mildred Peer Toronto
 Eleanor Morrow, St. Jos. Con., Lindsay
 Alice M. Waldron Fort Saskatchewan
 Winnie Nye Sarnia
 Zina Kathleen King Simcoe
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 Velma Potter Deloraine
 Wandah Hamilton Deloraine
 Vera Hill Columbian Coll.,
 New Westminster
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 Jennie Jones Marmora
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 Frances P. V. Hobbs Victoria, B.C.
 Evelyn Muill, Con. of Mus., Brantford
 Gordon Pinel Toronto
 Ethel V. McIntosh Williamsburg
 Elvina A. Lamb Cordova Mines
 Jack Alexander Toronto
 Marjory C. Hoffman Simcoe
 Louise Lavack, Convent Ste. Anne des
 Chenes
 Margaret Reade Victoria, B.C.
 Louise Westman Toronto
 Daisy Craie Toronto

Honors.

Frank Whalls St. Thomas
 Mary Hosack, Con. of Mus., Woodstock

Ray McFadden Toronto
 Mildred Lotz Toronto
 Pearl Woodworth Toronto
 Gertrude Speer Toronto
 Bessie Scarlett South River

Pass.

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 Lucy Leigh Trafford Simcoe
 Gladys McMaster Toronto
 Vincent O Neil Toronto
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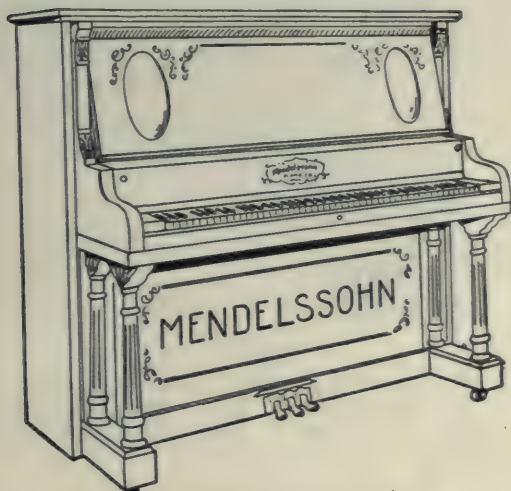
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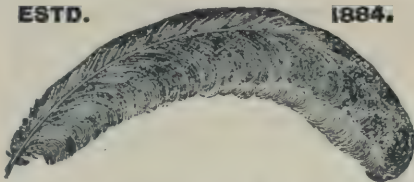
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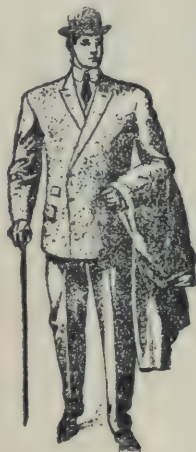
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